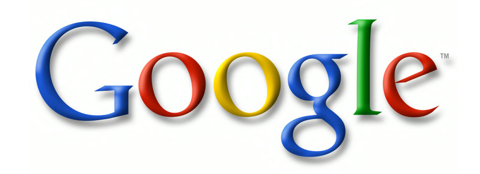
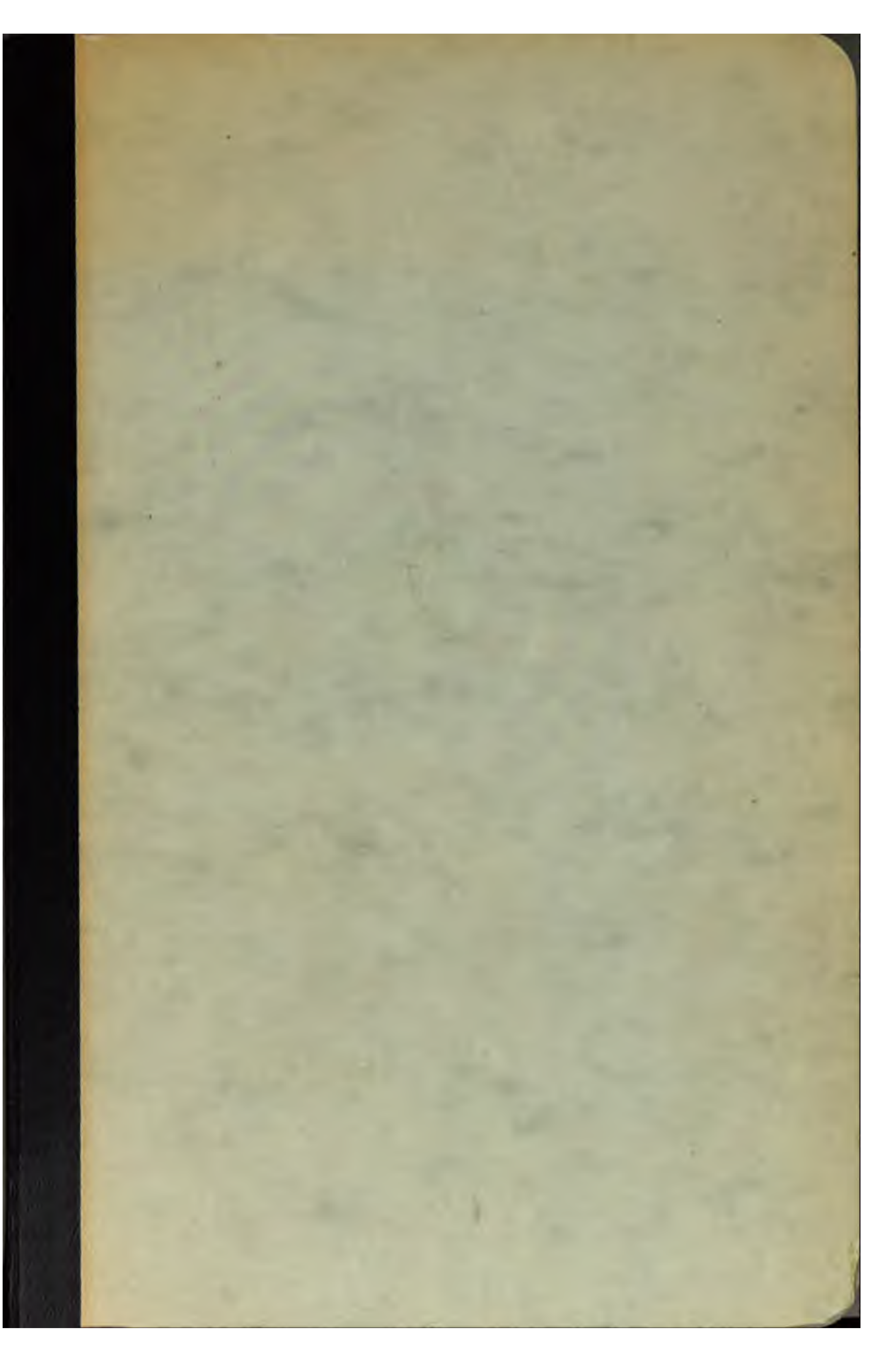
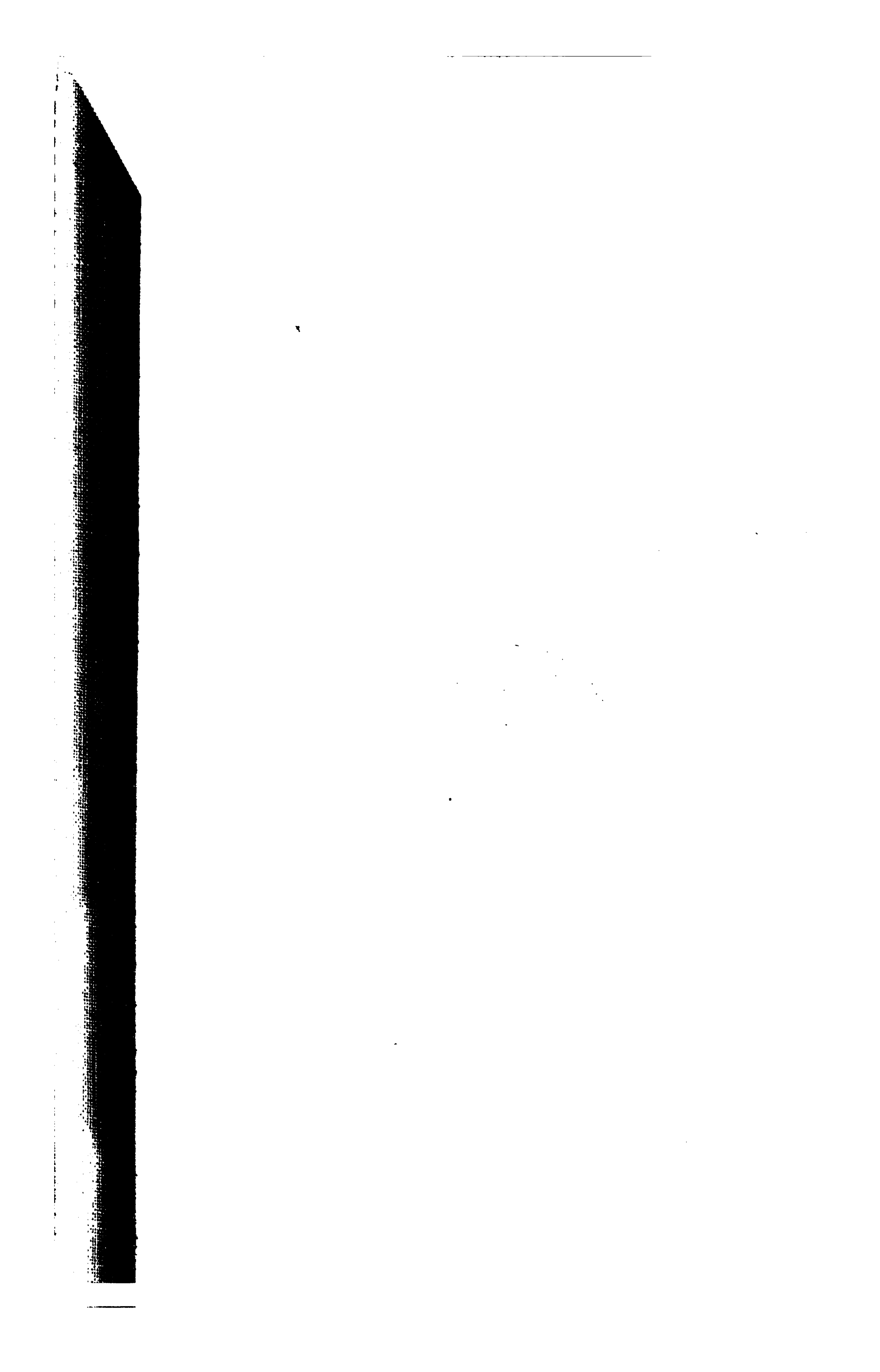
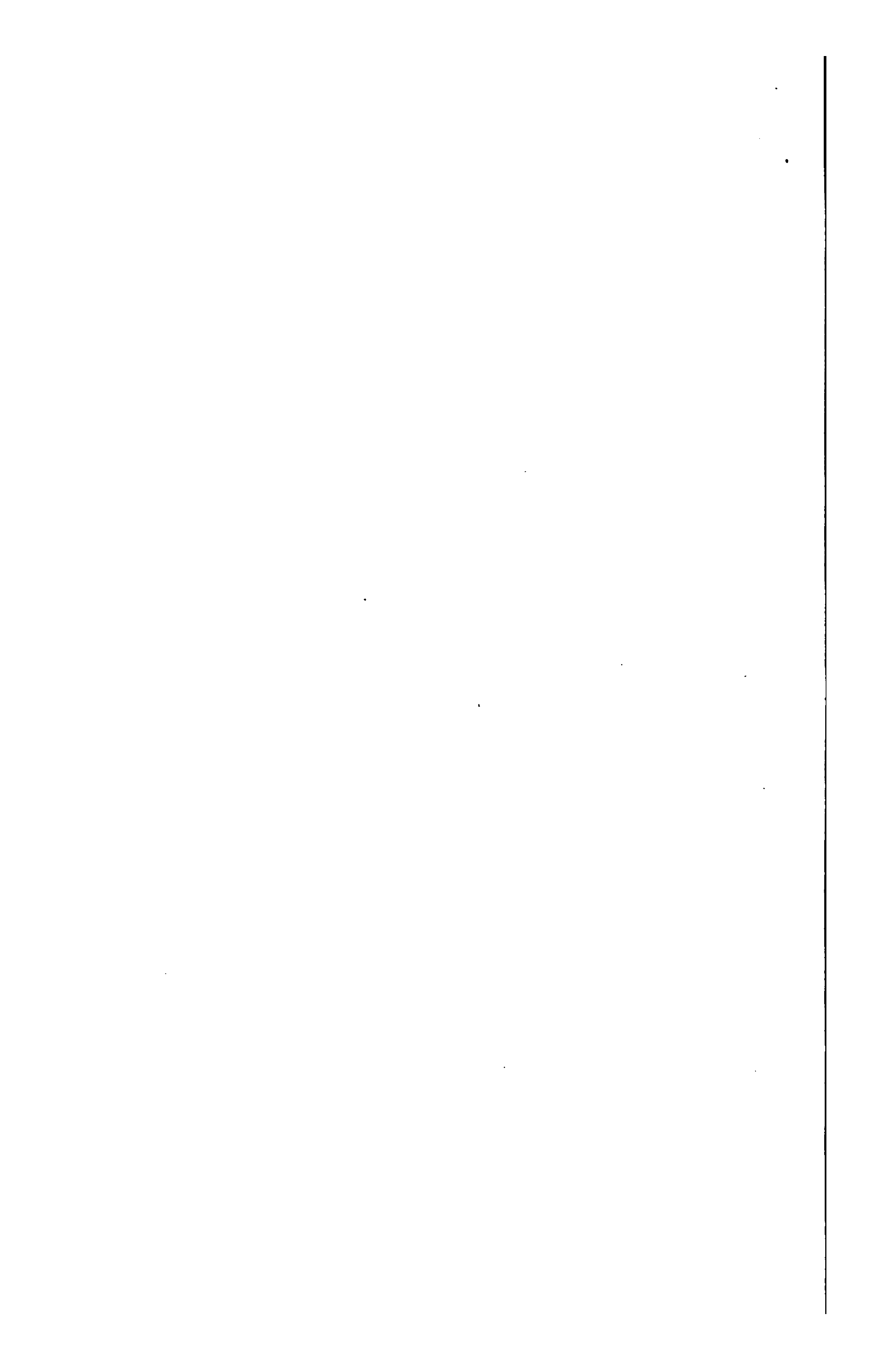





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Die Nanking Kuanhua.

Inaugural-Dissertation

der

Hohen philosophischen Fakultät

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Leipzig, den 1. März 1907.

Der Procancellar.
Des Coudres.

CONTENTS.

Literature.

Special:

Dr. Fr. Kühnert, Die Chinesische Sprache zu Nanking (Sitzungsberichte d. Philosophisch-Historischen Classe d. Kaiserlichen Akademie d. Wissenschaften, Wien, Vol. 131, 1894).
(not used for this dissertation).

do. Syllabar des Nanking Dialektes oder der correkten Aussprache sammt Vocabular. Wien 1898.
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Rev. C. W. Mateer, D. D. LL. D., A course of Mandarin lessons based on idiom. Shanghai 1900. (Preface contains two pages on Nanking pronunciation).

Several books containing Chinese texts of conversations in Nanking *Kuanhua* published by members of the American Missions at Nanking, especially by Dr. W. E. Macklin.

(It should be mentioned here that the pronunciation given by the Revd R. Morrison (Dictionary of the Chinese language, first published Macao 1815—1822, reprinted Shanghai and London 1865), though professedly that of Nanking is certainly not the modern pronunciation of this city. It has probably been taken from some old native "Mandarin" dictionary. cf. Arendt l. l. § 209—212; Edkins l. l. p. 8 and 9).

General:

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PREFACE.

Practical difficulties experienced by me when compelled to learn the Nanking *Kuanhua* in the summer of 1899 with the aid of Peking syllabaries only, have given the first impetus towards the composition of the present monography. It is based on observations made by myself in the course of a two years' stay at Nanking. While for the first edition which was printed at Shanghai 1902 by order of SIR ROBERT HART, Bart., Inspector General of Chinese Imperial Maritime Customs, for practical use in the Chinese College maintained by him at Nanking, foreign and native books dealing with this subject in general had only been consulted in a very limited degree, they have been utilized to a much greater extent in the present second issue, *i. e.* in rewriting the first part: the Chinese parts — "Tone and Sound Table", and Syllabary — have remained entirely unchanged, and the improvements effected in the diacritic marks appended to the former are due to the kind assistance of Geheimrat Professor Dr. E. SIEVERS. The shortcomings of the first issue pointed out by Professor PELLIOT (Bulletin de l'Ecole Française d'Extême Orient, Juillet-Septembre 1903, F. N. Schneider, Hanoi) have also been amended.

Dr. KÜHNERT's extensive and valuable publications on the Nanking dialect — besides mine the only monographies existing to my knowledge on this subject — were put into my hands only recently when at Leipzig. His descriptions of sounds differ in some material points

from mine which I believe to be substantially as correct as descriptions of Chinese sounds can be. In the absence of natives of Nanking the aid of whom cannot be dispensed with in a thorough comparison of the differences, I abstain from entering into their details.

As indicated by the title, the Nankingese dealt with here is that spoken by the educated classes, *i.e.* the standard pronunciation: the *t'u-hua*, *i.e.* the vulgar local tongue, has not been touched upon. The sound table is modelled on that contained in SIR THOMAS WADE's "Yü Yen Tzŭ Erh Chi." References have been added in the case of sounds which, originally in the entering tone, have passed out of it at Peking and have there become special sound groups by retention of the entering tone inner vowel (as *e.g.* WADE's *ê*, *fo*, *kuo*, *sê*, etc.), but which continue in the entering tone at Nanking. Though well aware of the defects and inconsistencies of WADE's system of romanisation which will force themselves on any one perusing this dissertation, I have adopted it with as few adaptations to the Nankingese as seemed practicable, because I did not wish to make confusion worse confounded by the addition of a new system, and because that of WADE is the one more generally recognised.

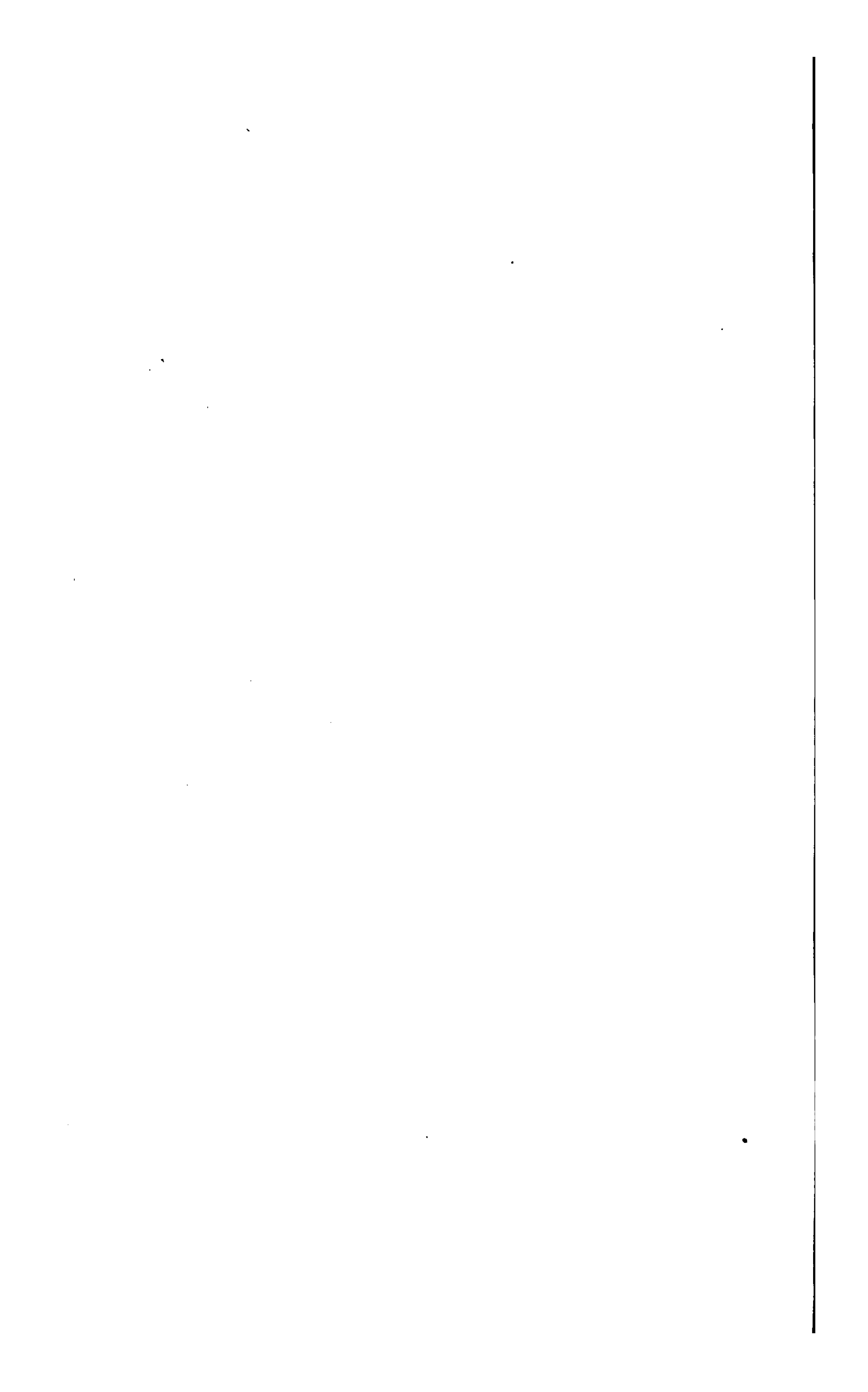
I have restricted myself entirely to dealing with the pronunciation. Questions of phraseology, syntax, accent, and rythm have not been gone into.

Both the "Tone and Sound Table" and the Syllabary have been repeatedly tested and checked with great care by well educated resident natives of Nanking whose learning and pronunciation were beyond reproach. The numerous characters having two pronunciations — a mostly old one used when reading, and a different one employed colloquially — have been entered in the Syllabary at both places in question.

In dividing the syllables I have followed the convenient native method of analysis of sounds into initials and finals (called *fan-ts'ieh*) adopted in all native dictionaries.

As to the phonetic explanations appended to the "Tone and Sound Table" I am much indebted to Geheimrat Professor Dr. E. SIEVERS who worded them according to the empiric examples given in the first issue and according to the sounds reproduced by me.

I also wish to express my gratitude for much valuable help to Professor Dr. A. CONRADY, to Messrs. A. E. HIPPISLEY and F. A. AGLEN, Commissioners of Chinese Imperial Maritime Customs, and to Dr. W. E. MACKLIN of Nanking.



PART I.

ON PRONUNCIATION OF THE NANKING *KUANHUA* GENERALLY.

(a.) HISTORIC DEVELOPMENT.

The only old sound tables, I know of, assumed to give the pronunciation of Nanking are the "*Hungwu chêng yün*" published by order of the Emperor Hungwu (1368—1398), the founder of the Ming-dynasty, the ruins of whose tomb lie a mile outside the east gate of Nanking. But these tables themselves do not give any information as to the dialect rendered, and as, Nanking not having been Hungwu's sole residence *— he also resided sometimes at K'aifêngfu, styled by him "northern capital" —, the only valid argument which can by adduced in favour of this supposition, is the fact that Hungwu was a native of Nanking, albeit of low extraction, they cannot be considered as a basis of scientific researches. As, again, the numerous tonic dictionaries of the Chinese language covering the time since about 500 A. D. are of no help in laying down the historic lines of change of this dialect, we are unable to draw a connected picture of its historic development and must restrict ourselves to comparing some details of modern Nankingese pronunciation with that of the old Chinese language generally.

* The name of Nanking *i.e.* Southern Capital — the only one under which this city is known in Europe, but only one of the numerous names it has received since its first appearance in history in the 5th century B. C. — was given in the year 1368 by Hungwu shortly after assumption of the title "Emperor", in the same edict in which he declared K'aifêngfu his northern capital. (Père Louis Gaillard, Nankin d'alors et d'aujourd'hui, Changhai 1903; Variétés Sinologiques no. 23).

(b.) STANDING AND RANGE.

The ascendancy doubtless gained by the Nanking *Kuanhua* over other "Mandarin" dialects during the epochs when Nanking was the Capital of the Chinese Empire* and probably retained for some time after the removal of the central government to Peking in 1421 A. D. by Emperor Yunglo, had in the course of centuries, since gone by, gradually lost ground. It received its death-blow through the massacres, nearly extirpating the inhabitants of the unfortunate Nanking, perpetrated after its capture by the T'aip'ing rebels whose Capital it subsequently was from 1853—1864, and again in a worse degree by the Imperial forces when recapturing it. The few handfuls of old resident families that escaped destruction being insufficient to absorb the rush of immigrants from other parts of China after the suppression of the rebellion, the standard pronunciation cultivated by them could not penetrate throughout this city, and even to this day the number of its inhabitants speaking a pure and unadulterated Nanking *Kuanhua* is comparatively small. The days of splendour are gone never to return. The *Kuanhua* of Nanking is no longer a serious rival for supremacy of that of Peking: the latter, purified of its localisms, is at present the only standard spoken language recognised throughout the whole Empire, a fact not to be wondered at, if one takes into consideration that Peking has been uninterruptedly the Capital of the Chinese Empire since 1421 A. D.

Sinologes in Germany have been slow to reconcile themselves to this fact. As late as 1881 VON DER GABELENTZ in his large Chinese grammar (§ 37), while reluctantly admitting the victory of the Peking dialect in practice, calls it a fashion which science must not follow. He recommends the adoption for scientific purposes of the "Mandarin" dialect reproduced in the writings of the Jesuits of the 17th and 18th centuries which he considers to have been that of Nanking but but which Arendt (Handbuch der Nordchinesischen Umgangssprache, Stuttgart und Berlin 1891; § 208—212)

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* Nanking has been a Capital four times: first from 229—280 A. D. Capital of Wu, one of the Three Kingdoms; from 317—589 A. D. the Eastern Chin, Sung, Ch'i, Liang and Ch'ên dynasties resided there; from 937—975 A. D. it was Capital of the Southern T'angs and finally again from 1368—1421 A. D. of the first Emperors of the Ming-dynasty.

believes to be rather an old form of "Mandarin" dialect in general. As far as I know, Arendt (l. l.) is the first German champion of the absolute supremacy of the Peking dialect. I cannot but agree with his remark (l. l. § 203) that the real Nanking dialect of today is more exposed to justified objections than that of Peking.

But, even so, the *Kuanhua* of Nanking retains a certain superiority over its sister "Mandarin" dialects on account of, in some respects, purer and more consistent preservation of the old Chinese pronunciation. Bearing, for the same reason, a closer relationship than these to the dialects spoken on the coast of Middle-China and in the south of China which have retained the old sounds much more faithfully than the "Mandarin" dialects, it forms in a way the connecting link between the Chinese dialects of the South and those of the North and West, and thus possesses the elements necessary for rendering it intelligible over a wider area than any other Chinese dialect.

The range of the spoken Nanking *Kuanhua* is not extensive. As is the case with all other Chinese dialects, the pure form of it is restricted to the intellectual centre of its sphere of domination, *i. e.* the city of Nanking, and does not even there prevail throughout as has been seen above. It extends with often large deviations over the greater part of northern Kiangsu and over the province of Anhui the dialects of which regions may be classed as varieties of it.

(*c.*) TONES.

The old Chinese language which distinguished four classes of tones (*shêng*) viz. *p'ing* (even), *shang* (rising), *ch'ü* (departing) and *ju* (entering), each subdivided into an upper (*shang*) and a lower (*hsia*) series, *i. e.* eight tones in all (Dr. A. CONRADY, Eine Indochinesische Causativ-Denominativbildung und ihr Zusammenhang mit den Tonaccenten, Leipzig, 1896), has also at Nanking exhibited its peculiar tendency towards simplification. In the course of centuries three tones have gradually disappeared. The first was lost by the coalescence of the upper and lower "rising" tones which took place before the 13th or 14th centuries of our era (CONRADY, l. l. p. 182). Two more tones vanished later, probably

by the fusion of the upper and lower series of the "departing" and "entering" tones, so that modern Nankingese distinguishes only the following five tones: upper-even (*shang-p'ing*), lower-even (*hsia-p'ing*), rising (*shang*), departing (*ch'ü*) and entering (*ju*). While the characters have at Nanking substantially retained the theoretical tones given in the old native tonic dictionaries, the nature of the tones themselves has undergone change.

The Nanking *shang-p'ing* (upper-even) is a low, falling tone, drawling and slowly evanescent, pronounced with a dull voice. The *hsia-p'ing* (lower-even) commences at a high pitch, falls suddenly and rises again, and is pronounced with a clear voice. The rising *shêng* is a soft, drawling, higher tone, rising smoothly with a small interval. The departing tone is high, rapidly falling, and is enunciated with a clear voice.

The entering *shêng* is extremely high and short, and ends abruptly with a sudden closure of the glottis (without a following explosion). The sound remaining when leaving off the final *t* in pronouncing words like *cut, lit*, etc., is the nearest approach to this tone I could find, an example, however, which is deficient in as much as it wants the jerked quickness of enunciation characteristic of this Nanking tone. Whereas the final oral stop of the old Chinese *ju shêng* is completely preserved in the dialect of Canton in which all *ju shêng* syllables still maintain the old explosive finals *k*, *p*, *t*, and whereas it prevails in the Swatow, Amoy and Foochow dialects, but is in the Shanghai dialect only retained in the final *k*, it has been entirely replaced by a glottal stop in the dialect of Nanking as also in that of Ningpo. The Nanking entering tone words thus never end in a consonant (the *h* in the finals *eh*, *ieh*, *üeh* and *ih* which I have taken over with WADE's romanisation and which might as well be omitted, merely serves as a mark of shortness for the vowel sounds immediately preceding it, these, therefore, being the real finals) nor in the vowel sounds *ao*, *iao*, *ou*, *iai*, *iu*, *ui*, *ei* and *ŭ*; they terminate in the vowels *a*, *i*, *o*, *u*, *ü*, *ê*, *ih*, *eh*, the diphthongs *ai*, *iu*, *uo*, *io*, *üeh*, *ieh* (*h* as above) and the triphthong *uai*. In Western and Northern "Mandarin" dialects which have not preserved this tone, entering tone words are distributed over the four tone classes recognised there (*shang-p'ing*, *hsia-p'ing*, *shang*,

and *ch'ü*). In Pekingese they appear chiefly in the *hsia-p'ing* *.

The romanisation chosen by me being based on the pronunciation in the upper-even tone as the most natural one, does of course not apply equally well to that of the same syllable in the other tones, above all not to that in the entering tone, in the short and abrupt ejaculation of which the fundamental sound is often even unrecognisable. The most striking illustration of this observation is the dipthong *ai*, as in *ai*, *lai*, *kuai*, etc., which sounds in the *ju shêng* like the English *u* of *but* (mid-back-narrow of the English phoneticians). I have abstained from a special transcription of such entering tone sounds and have not counted them as separate syllables as doing so in a "Sound and Tone Table" like mine would be incompatible with the inherent inseparability of the enunciations of the same sound in the five tones (cf. preface p. VI).

(*d.*) INITIAL SOUNDS.

The most characteristic feature of the Nanking dialect to be drawn attention to under this heading is, that the distinction between *k*, *k'* and *ts*, *ts'* on the one hand, and *h* and *s* on the other, is, as in the old language, carried consistently through also before the palatal vowels *i* and *ü* (likewise when in combinations like *ia*, *iung*, *üeh*, etc., but not when in the guttural *ih*) and that the distribution of the words over these initials agrees substantially with that of the old dictionaries. But while the *ts* and *ts'* have preserved their old pronunciation, the guttural *k* and *k'* (before *i* and *ü*) have retained their old sound only in the vulgar tongue and not even there throughout. In the language of the educated classes of Nanking, the following palatal vowels have influenced them so as to make them turn into the mixed sound described below on p. 24, 25, the only exception being the word "to give" (Nr. 125 of the Sound Table) which is colloquially always pronounced *ki*[3] (in reading *chi*[5]). I have retained

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*** For details of distribution of entering tone words in Pekingese compare: J. Edkins, A Grammar of the Chinese colloquial language commonly called the Mandarin dialect, 2nd edition, Shanghai, 1864. p. 54—69; also Giles, English-Chinese dictionary (based on Pekingese) in which they are marked by an asterisk.**

the *ch* of WADE's transcription for this more modern initial, though well aware that it is quite different from the historic original *ch* preceding *a, ê, o, ou, u* and *ih* which contains a distinct *sh*. The Nanking *h* before *i* and *ü* for the romanisation of which I have taken over Wade's *hs*, likewise seems to have lost its old pronunciation under the influence of the following palatal vowels: it is, at the present time, the palatal spirant corresponding to the guttural spirant before *a, ê, o* and *u*. In Western and Northern "Mandarin" dialects the initial *k, k'* and *ts, ts'* have fused into *ch, ch'*, and the initial *h* and *s* into *hs* before the palatal vowels *i* and *ü*, the pronunciation of the sounds thus formed approaching very nearly, or agreeing with, that of the Nanking *Kuanhua*.

The advantages as regards lessening of homophones and augmentation of different sounds gained in the Nanking dialect by the retention of the entering tone and of the distinction between the old initials before the palatal vowels are to a large extent counterbalanced by two glaring defects not recognised by any native dictionary — confusion of initial *n* and *l*, and of final dental and guttural nasals — in which this dialect exhibits the peculiar tendency to homophony characteristic of all "Mandarin" dialects, defects, however, which to the Chinese ear, untrained as it is in phonology, appear much less important than they do to the foreigner. Only the former of these faults is properly discussed in this place, the latter appertaining to the next paragraph. The confusion of initial *n* and *l* into a nasalised alveolar *l* takes place before all vowels: all groups beginning with *n* in the native standard dictionaries form at Nanking one with the corresponding *l* groups. While this coalescence is met with in Northern "Mandarin" only in rare exceptions *e.g.* in Pekingese, where *lung* "to make" is often pronounced *nung*, and *chi-liang* "spine" *chi-niang*, it takes place regularly in Western "Mandarin" before all vowels except *i* and *ü*.

The changing pronunciation of initial *j* at Nanking swill be described in the "diacritic marks" in Part II.

The old Chinese initial guttural *ng* which is still heard at Peking has been lost in Nankingese: the old *ngan, ngên, ngou* are pronounced *an, ên, ou*. Similarly has the initial *w* disappeared in Nanking: the syllables *wo* and *wu* have become *o* and *u*.

(e.) FINAL SOUNDS.

The vowel parts of the finals have undergone so many and such complete changes since the olden times that it would carry too far to enter into their details here. Four vowel compounds occurring in the Nanking finals might, however, be drawn attention to because they are not found in Pekingese and because distinctly savouring of the old Chinese language viz.: *ui* after *n*, *l* and *ts* (in Peking passed into *ei*), *iai* after *ch* (turned into *ieh* in Peking), *üen* (changed into *üan* in Peking) and *āh*, *ān* (English *a* of *sane*; cf. diacritic marks) after *l*, *m*, *n*, *p*, *s*, *t* and *ts* (also when aspirated), for which WADE's Transcriptions *ien*, *ieh* have been retained, as the corresponding sounds after *ch* and *hs* are distinctly enunciated *ieh*, *ien* in Nankingese.

Peculiarities of vowel pronunciations which apparently are neither standard nor general as, for instance, pronouncing *mou* as *mei*, *chê* as *chai*, *ch'ê* as *ch'ai*, *shê* as *shai*, practised especially in the northern part of Nanking city — need not be commented on here since they are beyond the scope of this dissertation.

As regards the consonantal discrepancies between the modern Nanking finals and those of the old language, I have already referred to the loss of the explosive entering tone final tenues *k*, *t*, *p* (p. 4), and there thus remain only the final nasals to be treated of. While one of the three final nasals — dental, guttural and labial, *i.e.* *n*, *ng* and *m* — distinguished by the old Chinese language and still preserved in the Canton and Foochow dialects, was lost in the "Mandarin" dialects according to Edkins (l. l. p. 90.) in the 14th century by the passing of the labial (*m*) into the dental (*n*) nasal, the Nanking *Kuanhua* — as also that of Western China — shows distinct inclination to losing another final nasal, in as much as its final dental (front) and guttural (back) nasals are confused after the vowels *a*, *ê*, *i*. With inexplicable inconsistency they are distinguished throughout after *u* (as in *un*, *ung*). The numerous groups of sounds ending in *ang*, *êng*, *ing* thus coalesce with the corresponding groups terminating in *an*, *ên*, *in*. While as a matter of fact in the pronunciation of these finals the dental nasal appears to be heard oftener than the guttural nasal, euphony seems the only law regulating their interchange, the same person unconscious of it himself and unable to detect the difference, sometimes pronouncing the same

word with a dental nasal when uttering it by itself and with a guttural nasal when enunciating it in combination with other words. In the present transient stage of the dialect it would of course be idle speculation to predict the ultimate fate of the two nasals.

PART II.

TONE AND SOUND TABLE OF THE NANKING *KUAN HUA*, SUPPLEMENTED BY DIACRITIC REMARKS.

The syllables are distinguished as belonging to the 1st, 2nd, 3rd, 4th and 5th tone classes—that is, the *shang p'ing, hsia p'ing, shang, ch'ü* and *ju shêngs* respectively.

	1	2	3	4	5
1. a	阿	—	—	—	—
2. ai	哀	埃	矮	愛	額
3. an, ang	安	昂	諺	岸	—
4. ao	—	熬	襖	傲	—
5. cha	渣	—	—	乍	箚
6. ch'a	叉	茶	—	詫	察
7. chai	齋	—	—	債	摺
8. ch'ai	差	柴	踹	—	撤
9. chan, chang	章	—	盞	站	—
10. ch'an, ch'ang	攙	長	產	唱	—
11. chao	招	—	找	照	—
12. ch'ao	抄	朝	吵	鈔	—
13. chê	遮	—	者	這	—
14. ch'ê	車	—	扯	—	—
15. chên, chêng	眞	—	枕	正	—
16. ch'ên, ch'êng	稱	成	逞	秤	—
17. chi	雞	—	已	記	吉
18. ch'i	欺	奇	起	氣	訖

	1	2	3	4	5
19. chia	家	—	假	價	夾
20. ch'ia	—	—	卡	—	恰
21. chiai	皆	—	解	解	—
22. ch'iai	—	—	楷	—	—
23. chiang	江	—	講	降	—
24. ch'iang	腔	強	強	槍	—
25. chiao	交	—	繳	叫	—
26. ch'iao	敲	橋	巧	竅	—
27. chieh	—	—	—	—	結
28. ch'ieh	—	—	—	—	歉
29. chien	奸	—	減	見	—
30. ch'ien	謙	虔	遣	欠	—
31. chih	知	—	紙	志	直
32. ch'ih	癡	遲	齒	翅	喫
33. chin, ching	斤	—	景	禁	—
34. ch'in, ch'ing	輕	勤	頃	慶	—
35. chio	—	—	—	—	覺
36. ch'io	—	—	—	—	却
37. chiu	鳩	—	久	舊	—
38. ch'iu	邱	求	—	—	—
39. chiung	—	—	窘	—	—
40. ch'iung	—	窮	—	—	—
41. cho	—	—	—	—	桌
42. ch'o	—	—	—	—	擢
43. chou	周	—	肘	晝	—
44. ch'ou	抽	讐	醜	臭	—
45. chu	猪	—	主	住	竹
46. ch'u	樞	廚	暑	處	出

	1	2	3	4	5
47. chuai	—	—	—	拽	拙
48. ch'uai	—	膗	揣	欳	絀
49. chuan, chuang	專	—	轉	賺	—
50. ch'uan, ch'uang	穿	船	闖	串	—
51. chui	追	—	—	贅	—
52. ch'ui	吹	鎚	箠	—	—
53. chun	諄	—	准	—	—
54. ch'un	春	—	蠢	—	—
55. chung	中	—	腫	重	—
56. ch'ung	充	蟲	寵	銃	—
57. chü	居	—	舉	句	局
58. ch'ü	驅	衢	—	去	曲
59. chüeh	嗟	—	—	—	厥
60. ch'üeh	—	瘸	—	—	缺
61. chüen	捐	—	捲	倦	—
62. ch'üen	圈	權	犬	勸	—
63. chün	君	—	迥	郡	—
64. ch'ün	—	羣	—	—	—
ê; *see* ai[5].					
65. ên, êng	恩	—	—	硬	—
66. êrh	—	兒	耳	二	—
67. fa	—	—	—	—	髮
68. fan, fang	翻	房	反	飯	—
69. fei	非	肥	匪	費	—
70. fên, fêng	分	逢	粉	分	—
fo; *see* fu[5].					

	1	2	3	4	5
71. fou	—	浮	否	埠°	—
72. fu	夫	扶	府	婦	佛
73. ha	哈	—	哈	—	—
74. hai	咳	孩	海	害	黑
75. han, hang	憨	寒	罕	汗	—
76. hao	蒿	毫	好	號	—
hê; *see* hai[5].					
77. hên, hêng	哼	痕	很	恨	—
78. ho	呵	河	火	貨	合
79. hou	—	侯	吼	後	—
80. hsi	希	攜	喜	戲	吸
81. hsia	蝦	霞	厦	夏	瞎
82. hsiai	—	鞵	嬾	懈	—
83. hsiang	香	降	響	向	—
84. hsiao	梟	爻	曉	效	—
85. hsieh	—	—	—	—	協
86. hsien	掀	賢	險	現	—
87. hsin, hsing	興	行	—	杏	—
88. hsio	—	—	—	—	學
89. hsiu	休	—	朽	臭	—
90. hsiung	兄	雄	—	—	—
91. hu	呼	壺	虎	戶	忽
92. hua	花	華	—	化	或
93. huai	—	懷	—	壞	或
94. huan, huang	荒	黃	恍	換	—
95. hui	灰	回	悔	會	—
96. hun	昏	橫	渾	混	—

	1	2	3	4	5
97. hung	烘	紅	哄	閧	—
huo; *see* hua5 *and* ho.					
98. hsü	虛	—	許	—	—
99. hsüeh	靴	—	—	—	血
100. hsüen	軒	懸	—	炫	—
101. hsün	熏	—	—	峠	—
102. i	衣	宜	以	意	—
103. jan, jang	—	然	染	讓	—
104. jao	—	饒	繞	遶	—
105. jê	—	—	—	—	熱
106. jei	—	—	惹	—	—
107. jên, jêng	—	仍	忍	任	—
108. jih	—	—	—	—	日
109. jo	—	—	—	—	若
110. jou	—	柔	—	肉	—
111. ju	—	如	乳	—	入
112. juan	—	—	軟	—	—
113. jui	—	—	蕊	銳	—
114. jun	—	—	—	潤	—
115. jung	—	絨	茸	—	—
116. ka	—	—	—	—	嘎
k'a; *see* ch'ia.					
117. kai	該	—	改	蓋	格
118. k'ai	開	—	慨	慨	刻
119. kan, kang	鋼	—	趕	幹	—

		1	2	3	4	5
120.	k'an, k'ang	看	夯	砍	炕	—
121.	kao	高	—	稿	告	—
122.	k'ao	尻	—	考	靠	—
	kê, k'ê; *see* kai[5], k'ai[5].					
	kei; *see* ki.					
123.	kên, kêng	根	—	埂	更	—
124.	k'ên, k'êng	坑	—	肯	掯	—
125.	ki	—	—	給	—	—
126.	ko	哥	—	果	過	葛
127.	k'o	科	—	可	課	渴
128.	kou	溝	—	狗	彀	—
129.	k'ou	—	—	口	叩	—
130.	ku	姑	—	古	故	骨
131.	k'u	枯	—	苦	袴	哭
132.	kua	瓜	—	寡	卦	刮
133.	k'ua	誇	—	侉	跨	—
134.	kuai	乖	—	拐	怪	國
135.	k'uai	—	—	蒯	快	闊
136.	kuan, kuang	官	—	廣	慣	—
137.	k'uan, k'uang	寬	狂	欵	況	—
138.	kui	規	—	鬼	貴	—
139.	k'ui	虧	葵	傀	愧	—
140.	kun	—	—	滾	棍	—
141.	k'un	坤	—	捆	困	—
142.	kung	工	—	拱	貢	—
143.	k'ung	空	—	恐	空	—

kuo, k'uo; *see* ko, k'o *and* kuai[5], k'uai[5].

	1	2	3	4	5
144. la	拉	—	—	—	蠟
na	—	拏	那	那	納
145. lai	—	來	—	賴	勒
nai	—	—	奶	耐	—
146. lan, lang	—	狼	朗	爛	—
nan, nang	—	男	—	難	—
147. lao	撈	勞	老	澇	—
nao	—	鐃	腦	鬧	—
lê; *see* lai[5].					
148. lêng	—	稜	冷	倰	—
nêng	—	能	—	—	—
149. li	—	離	理	利	力
ni	呢	泥	你	膩	匿
150. liang	—	涼	兩	諒	—
niang	—	娘	—	釀	—
151. liao	—	聊	了	料	—
niao	嬝	—	鳥	尿	—
152. lieh	—	—	—	—	列
nieh	—	—	—	—	揑
153. lien	—	連	臉	練	—
nien	拈	年	撵	念	—
154. lin, ling	拎	林	領	另	—
nin, ning	—	甯	—	佞	—
155. liu	—	留	柳	溜	—
niu	—	牛	鈕	拗	—
156. lo	囉	騾	擄	—	略
no	哪	挪	—	懦	諾

	1	2	3	4	5
157. lou	—	樓	簍	陋	—
nou	—	—	—	槈	—
158. lu	—	爐	魯	路	陸
nu	—	奴	努	怒	—
159. luan	—	欒	卵	亂	—
nuan	—	—	暖	—	—
160. lui	—	雷	累	類	—
nui	—	—	餒	內	—
161. lun	—	輪	—	論	—
nun	—	—	—	嫩	—
162. lung	—	龍	籠	弄	—
nung	—	膿	—	弄	—
163. lü	—	驢	旅	慮	律
nü	—	—	女	—	—
164. ma	媽	麻	馬	罵	抹
165. mai	—	埋	買	賣	墨
166. man, mang	—	忙	滿	慢	—
167. mao	—	毛	卯	帽	—
168. mei	—	煤	美	昧	—
169. mên, mêng	捫	門	猛	夢	—
170. mi	—	迷	米	—	密
171. miao	—	苗	藐	廟	—
172. mieh	—	—	乜	—	滅
173. mien	—	綿	勉	面	—
174. min, ming	—	民	閔	命	—
175. miu	—	—	—	謬	—
176. mo	摩	磨	—	墓	末

	1	2	3	4	5
177. mou	—	謀	某	茂	—
178. mu	—	—	母	—	木

n; *see* l.

	1	2	3	4	5
179. o	窩	訛	我	餓	惡
180. ou	鷗	—	偶	嘔	—
181. pa	疤	—	把	罷	八
182. p‘a	—	扒	—	怕	—
183. pai	—	—	擺	拜	白
184. p‘ai	—	牌	—	派	拍
185. pan, pang	班	—	板	伴	—
186. p‘an, p‘ang	攀	盤	—	判	—
187. pao	包	—	保	抱	—
188. p‘ao	拋	袍	跑	炮	—
189. pei	悲	—	彼	背	—
190. p‘ei	坯	賠	—	佩	—
191. pên, pêng	奔	—	本	笨	—
192. p‘ên, p‘êng	噴	棚	捧	碰	—
193. pi	—	—	比	避	筆
194. p‘i	批	皮	庇	屁	譬
195. piao	標	—	婊	—	—
196. p‘iao	漂	瓢	—	票	—
197. pieh	—	—	—	—	別
198. p‘ieh	—	—	—	—	撇
199. pien	邊	—	匾	辯	—
200. p‘ien	偏	便	—	騙	—

	1	2	3	4	5
201. pin, ping	兵	—	稟	並	—
202. p'in, p'ing	拚	憑	品	聘	—
203. po	波	—	播	簸	薄
204. p'o	坡	婆	頗	破	撥
205. p'ou	—	—	剖	—	—
206. pu	—	—	補	布	不
207. p'u	鋪	蒲	溥	舖	撲
208. sa	—	斜	洒	—	薩
209. sai	顋	—	—	賽	色
210. san, sang	三	—	傘	散	—
211. sao	騷	—	掃	速	—
sê; *see* sai[5].					
212. sên, sêng	森	—	省	—	—
213. sha	沙	—	廈	—	殺
214. shai	篩	—	—	晒	舌
215. shan, shang	山	裳	賞	上	—
216. shao	燒	韶	少	哨	—
217. shê	賒	蛇	捨	射	設
218. shên, shêng	身	神	審	聖	—
219. shih	施	時	使	是	實
220. shou	收	—	首	受	—
221. shu	書	—	—	樹	叔
222. shuai	衰	—	摔	帥	—
223. shuan, shuang	雙	—	爽	涮	—
224. shui	—	誰	水	瑞	—
225. shun	—	純	瞬	順	—

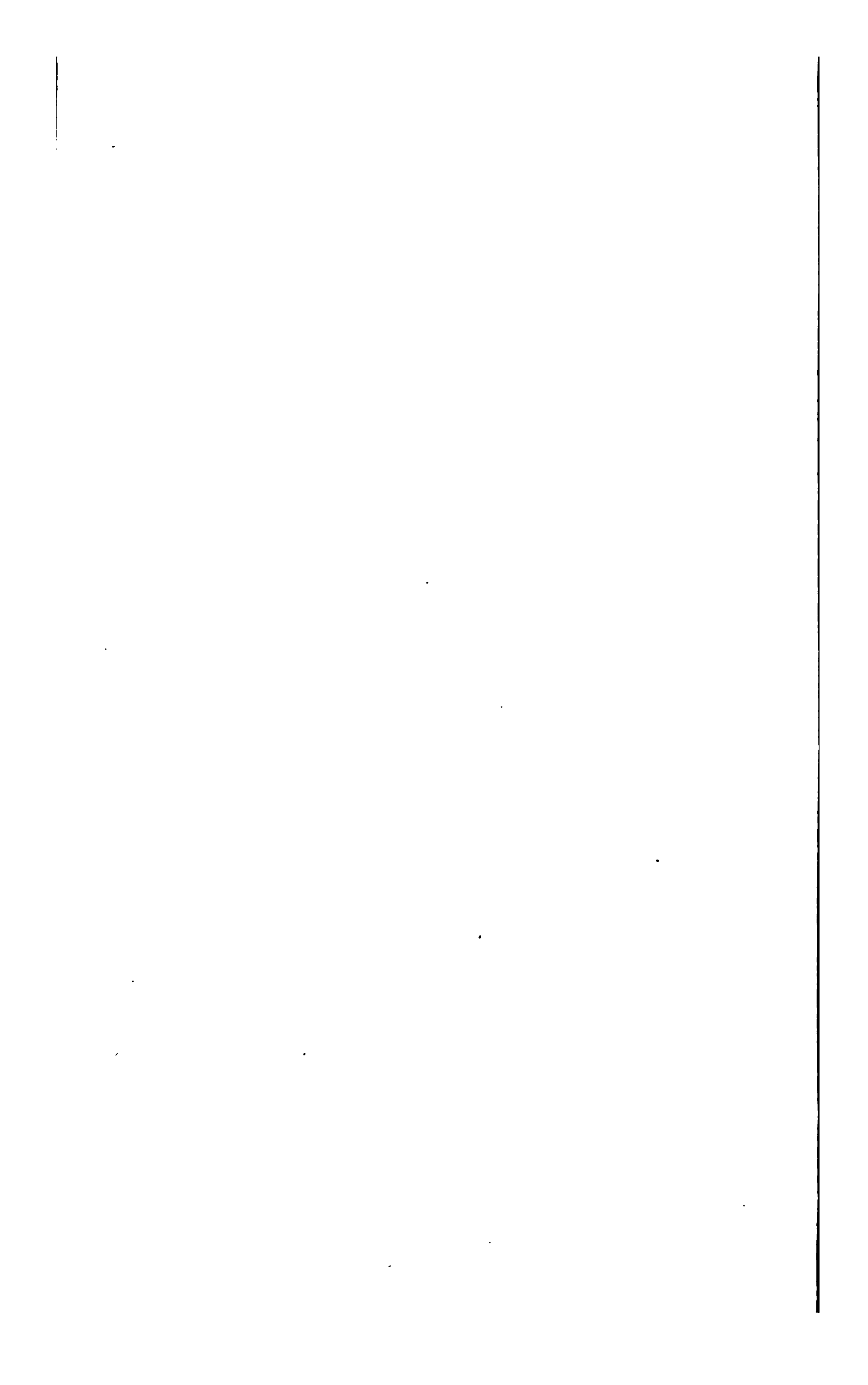
	1	2	3	4	5
226. shuo		—	—	—	說
227. si	西	—	洗	細	息
228. siang	襄		想	像	
229. siao	消		小	笑	
230. sieh	些	邪	寫	謝	燮
231. sien	先	涎		線	
232. sin, sing	心	—	醒	信	
233. siu	修	—		袖	
234. so	唆	—	鎖		索
235. sou	搜	—	叟	瘦	
236. ssŭ	絲	—	死	事	
237. su	蘇	—	數	素	速
238. suan	酸	—	—	算	
239. sui	雖	隨	髓	碎	
240. sun	孫	—	筍		
241. sung	松		竦	送	
242. sü	須	—		絮	卹
243. süeh	—		—		雪
244. süen	宣	旋	選	選	
245. sün	—	循	—	殉	
246. ta	—	—	打	大	答
247. t'a	他	—	—		塔
248. tai	獃	—	歹	帶	德
249. t'ai	胎	台	紿	太	特
250. tan, tang	單	—	膽	當	
251. t'an, t'ang	貪	談	淌	歎	
252. tao	刀	—	倒	到	—

		1	2	3	4	5
253.	t‘ao	叨	逃	討	套	—
	tê, t‘ê; *see* tai^5, t‘ai^5.					
254.	têng	燈	—	等	鐙	—
255.	t‘êng	—	疼	—	櫈	—
256.	ti	低	—	底	地	敵
257.	t‘i	梯	提	體	剃	踢
258.	tiao	刁	—	—	弔	—
259.	t‘iao	挑	條	挑	跳	—
260.	tieh	爹	—	—	—	跌
261.	t‘ieh	—	—	—	—	貼
262.	tien	顚	—	點	店	—
263.	t‘ien	天	田	舔	掭	—
264.	ting	釘	—	頂	訂	—
265.	t‘ing	聽	停	挺	聽	—
266.	tiu	丟	—	—	—	—
267.	to	多	—	躲	舵	奪
268.	t‘o	拖	駝	妥	唾	脫
269.	tou	兜	—	斗	豆	—
270.	t‘ou	偷	頭	—	透	—
271.	tsa	—	偺	—	—	雜
272.	ts‘a	—	—	—	—	擦
273.	tsai	栽	—	宰	在	則
274.	ts‘ai	猜	才	彩	菜	拆
275.	tsan, tsang	贜	偺	—	贊	—
276.	ts‘an, ts‘ang	參	藏	慘	燦	—
277.	tsao	遭	—	早	造	—
278.	ts‘ao	操	漕	草	糙	—
	tsê, ts‘ê; *see* tsai^5, ts‘ai^5.					

	1	2	3	4	5
279. tsên, tsêng	增	怎	—	贈	—
280. ts‘ên, ts‘êng	撐	層	—	蹭	—
281. tsi	躋	—	擠	祭	即
282. ts‘i	妻	齊	—	砌	七
283. tsiang	將	—	漿	匠	—
284. ts‘iang	鎗	牆	搶	嗆	—
285. tsiao	礁	—	剿	醮	—
286. ts‘iao	鍫	瞧	—	俏	—
287. tsieh	—	—	姐	借	接
288. ts‘ieh	—	—	且	倩	切
289. tsien	箋	—	剪	漸	—
290. ts‘ien	千	錢	淺	倩	—
291. tsin, tsing	精	—	儘	進	—
292. ts‘in, ts‘ing	親	情	請	親	—
293. tsiu	揪	—	酒	就	—
294. ts‘iu	秋	囚	—	—	—
295. tso	—	昨	左	作	鑿
296. ts‘o	搓	昨	—	錯	撮
297. tsou	鄒	—	走	奏	—
298. ts‘ou	—	愁	—	湊	—
299. tsu	租	—	祖	助	足
300. ts‘u	粗	鋤	楚	醋	促
301. tsuan	鑽	—	纂	揝	—
302. ts‘uan	躥	攢	—	竄	—
303. tsui	—	賊	嘴	罪	—
304. ts‘ui	催	隨	—	脆	—
305. tsun	尊	—	撙	—	—
306. ts‘un	村	存	忖	寸	—

	1	2	3	4	5
307. tsung	宗	—	總	縱	—
308. ts'ung	葱	從	—	—	—
309. tsü	咀	—	—	聚	—
310. ts'ü	趨	徐	取	趣	—
311. tsüeh	詮	—	—	—	絕
312. tsüen	鐫	—	—	—	—
313. ts'üen	—	全	—	—	—
314. tsün	—	—	—	竣	—
315. tu	都	—	肚	渡	督
316. t'u	—	圖	土	吐	禿
317. tuan	端	—	短	斷	—
318. t'uan	—	團	—	—	—
319. tui	堆	—	—	兌	—
320. t'ui	推	頹	腿	退	—
321. tun	敦	—	躉	頓	—
322. t'un	吞	屯	—	褪	—
323. tung	冬	—	懂	動	—
324. t'ung	通	同	統	痛	—
325. tzŭ	資	—	子	自	—
326. tz'ŭ	疵	磁	此	次	—
327. u	污	無	武	惡	屋
328. ung	翁	—	—	甕	—
329. wa	挖	娃	瓦	凹	襪
330. wai	歪	—	踒	外	—
331. wan, wang	汪	王	晚	萬	—

	1	2	3	4	5
332. wei	威	危	委	位	—
wo; *see* o					
wu; *see* u					
333. wen	溫	文	穩	問	—
334. ya	涯	牙	雅	訝	壓
335. yai	—	挨	矮	隘	—
336. yang	央	羊	養	恙	—
337. yao	腰	遙	咬	要	—
338. yeh	—	爺	野	—	業
339. yen	烟	言	眼	夜	—
yi; *see* i					
340. yin, ying	陰	銀	影	應	—
341. yo	喲	—	—	—	約
342. yu	憂	油	有	右	—
343. yung	雍	容	永	用	—
344. yü	迂	魚	雨	遇	—
345. yüeh	—	—	—	—	月
346. yüen	冤	元	遠	願	—
347. yün	—	雲	允	暈	—





DIACRITIC MARKS.

Before entering into details it would seem well to warn the reader against overestimating the absolute exactness of any description of Chinese sounds. As already pointed out by Sir Thomas Wade in his "Yü Yen Tzŭ Erh Chi", not only does the romanisation of a Chinese sound, even when its defectiveness has been relieved by diacritic marks, at its best, approximate only the sound it is intended to render, but the syllables are also modified greatly according to the tone they are pronounced in (cf. observations above Part I under "tones").

(*a.*) Initial Sounds.

All simple unaspirated stops (including the initial consonant of the compound affricate *ch* (= *tsh*) and of *ts*) are voiceless, weak stops (lenes). They are thus sort of intermediate sounds between the English *b*, *d*, *g* (*i. e.* unaspirated voiced stops with low pressure) and the English *p*, *t*, *k* (*i. e.* voiceless stops with high pressure and slight aspiration). To the untrained ear they appear like the English *b*, *d*, *g* on account of the total absence of aspiration and of the weakness of pressure, and like the English *p*, *t*, *k* on account of their voicelessness.

ch before *a*, *ê*, *o*, *u* and *ih*, as in *chao*, *chê*, *chih*, etc.: approximately the *j* of the English *jaw* or *jungle* or the German *dsch*, but always without voice (see also remark at the head of this paragraph).

ch before the palatal vowels *i* and *ü* (also when in compounds like *ia*, *iao*, *ieh*, *üen*, *üeh*, etc.), but not before the guttural *ih*; as in *chi*, *chia*, *chiang*, *chieh*, *chü*, *chüen*, etc.: stands between the *j* of the Eng-

[illegible] and the r of [illegible]. It does not contain the final [illegible] and is not so "hard" as the latter. It is more a combination of a voiceless t or palatal [illegible] as in [illegible] and of a voiceless spirant resembling the North-German [illegible], as in [illegible]. Approximately like the ch of the German [illegible] preceded by a t.

In the vulgar tongue the old pronunciation (voiceless, weak, unaspirated k) is often distinctly heard.

ch' before a, ê, o, u and ü, as in [illegible], etc.: approximately the "hard" ch of the English *chew* or *chant* followed by a strong aspiration, or the [illegible] of the German [illegible] when pronounced quickly and with distinct separation of the two syllables, i. e. with distinctly heard h.

ch' before the palatal vowels i and ü (also in combinations like [illegible], etc., but not before the guttural ih) as in [illegible], etc.: stands between the ch of the English *chick* and the k of *king*. It does not contain the final sh sound of the former but is approximately like the ch of German [illegible] prefixed by a t and followed by a strong aspiration.

In the vulgar tongue the old pronunciation (voiceless k with high pressure and strong aspiration) is often distinctly heard.

f as in *fa*, *fu*, etc.: approximately the *f* of the English *falcon*.

h before *a*, *ê*, *o*, and *u*, as in *hao*, *ho*, *hua*, etc.: is a guttural spirant; approximately the *ch* of the Scotch *loch* or of the German *machen*.

hs before the palatal vowels *i* and *ü*, as in *hsi*, *hsia*, *hsüeh*, etc.: is the palatal spirant corresponding to the guttural *h* (*ch*) described above. Approximately the *ch* of the German *China*.

j, as in *jên*, *jang*, etc.: as in the French *Jean* but voiceless and with the tip of the tongue raised towards

the upper gums. Often it is formed so loosely as to resemble an *r*-sound. It also frequently changes into *y* (especially before *o* and *u*, as in *jo*, *ju*, *jung*), the tip of the tongue being lowered instead of being raised.

k, as in *kao*, *kên*, etc.: is the voiceless, weak, unaspirated guttural stop, intermediate between the unaspirated English *k* and the English *g* (see remark at the head of this paragraph).

k', as in *k'ao*, *k'ên*, etc.: the guttural *k* strongly aspirated; approximately the *ckh* of the English *blockhouse* when pronounced quickly and with distinct separation of the syllables, *i. e.* with distinctly heard *h*.

l and *n* as in *li*, *ni*, *lao*, *nao*, etc.: are not recognised as separate consonants. The actual sound by which both are pronounced is that of a nasalised alveolar *l*, in forming which the tip of the tongue only just touches the upper gums.

m, as in *mi*, *mên*, etc.: approximately as in the English *meet*.

p, as in *pa*, *po*, etc.: is the voiceless, weak, unaspirated labial stop, intermediate between the unaspirated English *p* and the English *b* (see remark at the head of this paragraph).

p', as in *p'ieh*, *p'u*, etc.: approximately the *p* of the English *pillow* followed by a strong aspiration or the *ph* of the English *haphazard*.

s and *ss*, as in *sang*, *si*, *ssŭ*, etc.: are substantially the same. Both are pronounced like the French *s* or *c* as *e. g.* in *sans*, *sire*, *ceder*, the tip rim of the tongue being depressed (not raised towards the upper gums as is done in pronouncing *e. g.* the *s* of the English *see*).

sh, as in *sha*, *shuai*, etc.: approximately as in the English *show*.

t, as in *tao*, *tu*, etc.: is the voiceless, weak, unaspirated lingual stop, intermediate between the unaspirated English *t* and the English *d* (see remark at the head of this paragraph). It is alveolar as in English *too* but not aspirated.

t', as in *t'ieh*, *t'ung*, etc.: approximately the *t* of the English *tack* followed by a strong aspiration or the *th* of the German *Brathuhn* when pronounced quickly and with distinct separation of the two syllables, *i. e.* with distinctly heard *h*.

ts and *tz*, as in *tsên*, *tsü*, *tzŭ*, etc.: both stand approximately for the *ts* of the English *whitsuntide*, but in sounding the sibilant the tip rim of the tongue is slightly depressed as in sounding the initial *s* described above (see also remark at the head of this paragraph).

ts' and *tz'*, as in *ts'a*, *ts'u*, *tz'ŭ*, etc.: both stand for a strongly aspirated *ts* (as above). Approximately like the *tzh* of the German *Putzhandel* when pronounced quickly and with distinct separation of the first two syllables, *i. e.* with distinctly heard *h*.

w, as in *wa*, *wei*, etc.: the non-syllabic English *ōō;* approximately as the *w* in the English *way*.

y, as in *ya*, *yung*, etc.: the non-syllabic English *ēē;* as the *y* in the English *yard*.

(*b*.) Final Sounds (including syllables consisting of a single vowel).

a, as a single syllable and as a final, as in *a*, *cha*, etc.: approximately the *aw* of the English *law*.

ai, as a single syllable and as a final; as in *ai*, *mai*, *kuai*, etc.: approximately as in the English *aisle* or *high*. In the entering tone this diphthong is shortened and jerked so much as to sound like the English *u* of *but* (mid-back-narrow of the English

phoneticians). cf. also remarks above Part I under "tones".

an, *ang*, as a single syllable and as a final; as in *an*, *ang*, *chan*, *chang*, etc.: the *a* of both as in the English *father;* the dental and guttural nasals as in the English *sin* and *sing*. About their complete confusion see above Part I under "final sounds".

ao, as a single syllable and as a final; as in *ao*, *chiao*, etc.: approximately the *au* of the German *Auge;* has the stress on the *a*.

eh, as in *hsieh*, *süeh*, etc.: very short, like the *e* of the English *ecstasy*. The *h* is merely a mark of shortness and is not sounded.

en, as in *hsien*, *yen*, *yüen*, etc.: approximately the *en* of the German *Jena*.

ê, as the final vowel of *chê*, *jê*, *shê* and as in the finals *ên*, *êng* (*e. g. mên*, *mêng*, *shên*, *shêng*, etc.): stands for the *ur* sound of the English *hurt* (low-mixed-narrow of the English phoneticians). It is long as a final vowel in the first four tones, but short in the finals *ên*, *êng* in all tones and in the entering tones of *jê* and *shê*.

ei, as in *mei*, *pei*, etc.: approximately the *êi* sound which we get if we add a short *i* (as described below) to the *ê* as above; the stress lies on the *ê*.

ên, *êng* as in *hên*, *hêng*, *mên*, *mêng*, etc.: the *ê* short as described above; the dental and guttural nasals as in the English *sin* and *sing*. About their complete confusion see above Part I under "final sounds".

êrh begins with the *ê* sound described above and changes rapidly into an inverted *r* as in the American pronunciation of the English *purr*.

i as a single syllable or as a final; as in *i*, *mi*, etc.: approximately the *i* of the English *marine*.

ia, *iai*, *iang*, *iao*, *ioh*, *iung* after all consonants, and *ieh* and *ien* after *ch* and *hs* only; as in *piao*, *tsiang*,

chieh, etc.: all have the stress on the second vowel, the ĭ being non-syllabic. After *n* and *l* (*i. e.* in *liang*, *niang*, *liao*, *niao*) the ĭ is pronounced as a non-syllabic ĕ. The finals *a*, *ang*, *ao*, etc., as described separately.

ieh, *ien* after *l*, *m*, *n*, *p*, *s*, *t* and *ts*, also when aspirated (not after *ch* and *hs*); as in *lien*, *sien*, *tieh*, etc.: the *ie* is pronounced like the *a* sound of the English *sane* when long, and like that of the French *fait* or *effet* when pronounced in the entering tone. After *ch* and *hs* both vowels of this final are pronounced distinctly and as described separately.

ih, as in *chih*, *jih*, *shih*: is a retracted ĭ sound probably belonging to the class of high-mixed or even of high-back vowels, but often having a distinct buzz running through it so as to resemble a vocalic *sz* (see below under *ŭ*).

in, *ing*, as in *lin*, *ling*, *sin*, *sing*, etc.: as in the English *sin* and *sing*. About the complete confusion of the dental and guttural nasals see above Part I under "final sounds".

iu, as in *chiu*, *liu*, *tiu*, etc.: has the stress on the *i*, which is syllabic. Both vowels as described separately.

o, as a single syllable and as a final; as in *o*, *to*, etc.: the *o* of the French *dépôt*.

ou, as a single syllable and as a final; as in *ou*, *tou*, etc.: ranges from the *ou* of the English *poultice* to the *êu* sound which we get if we add a short *u* (as below) to the *ê* described above; the stress lies on the first vowel.

ü, the final vowel, as in *chü*, *sü*, etc.: the *û* of the French *fût* or the *eu* of the French *j'ai eu*.

üeh [illegible] in *yüen*, *süeh*, etc.: have the stress on the [illegible]el; the *ü* as in French *lu*, but non-syl[illegible] and *eh* as described separately.

ün, as in ***chün***, ***sün***, etc.: as in the German ***künden***, but often pronounced as ***üin*** with the insertion of a short (stressed) *i* (as in English ***pin***).

u, as a single syllable or as a final; as in *u*, *chu*, etc.: the *u* sound of the English *two*.

ŭ, as in *ssŭ*, *tzŭ:* is not a clear vowel but resembles a very soft syllabic *z* as in pronouncing *sz*.

ua, *uai*, *uan*, *uang*, *uo*, as in *kua*, *suan*, *shuai*, etc.: the *u* is non-syllabic *i. e.* is pronounced approximately like the *w* of the English *swarm* or *swamp*. The stress lies always on the second vowel. The finals *a*, *ang*, etc. as described separately.

ui, as in *lui*, *tui*, etc.: approximately as in the English *suicide*. The stress lies on the *u*.

un, as in *lun*, *sun*, etc.: as in the German *unter;* but often pronounced as *uên* with the insertion of a short (stressed) *ê* (as described above).

ung, as in *sung*, *yung*, etc.: the *u* as described above but short; the guttural nasal as in the English *king*.

PART III.

NANKING SYLLABARY.

COMPRISING MORE THAN 4,000 CHARACTERS ARRANGED IN THE ORDER OF THE "TONE AND SOUND TABLE."

Under each syllable the characters belonging to the same sound have been distributed according to their tones, the figures 1, 2, 3, 4, 5 serving to mark the *shang p'ing, hsia p'ing, shang, ch'ü* and *ju shêngs* respectively.

Characters that have more than one sound or tone are marked with a small circle on their right.

Syllable	Tone	Characters
1. a	1	阿°
	2	—
	3	—
	4	—
	5	—
2. ai	1	哀 哎 噯 挨°
	2	埃 唉
	3	矮
	4	愛 礙° 噯
	5	額
3. an ang	1	安 腌 鞍 庵
	2	昂
	3	諺°
	4	岸 案 暗 按 黯 諳
	5	—

4. ao
1 —
2 熬 澳° 遨 鰲 敖
3 襖
4 傲 拗° 澳° 奥
5 —

5. cha
1 渣 喳 抓
2 —
3 —
4 乍 詐 炸
5 劄 扎 栅 閘 紮

6. ch'a
1 叉 差° 扠 杈 槎
2 茶 査 搽
3 —
4 詫 岔 咤
5 察 𡳐 插 詧 鍤

7. chai
1 齋
2 —
3 —
4 債 蔗 柘
5 摺 折 浙 哲

8. ch'ai
1 差° 釵
2 柴 豺 儕
3 踹 跴
4 —
5 撤 徹 澈 掣 轍 輒 輙
屮

9. chan chang	1	章	沾	毡	湛	氈	占	瞻
			譫	簷	霑	張	彰	璋
			刮	鸇	粘	黏		
	2	—						
	3	盞	長°	斬	掌	搌	展	漲
			輾	颭				
	4	站	賬	棧	仗	戰	帳	暫
			佔	杖	障	丈	綻°	嶂
	5	—						
10. ch'an ch'ang	1	攙	倡°	娼	猖	閶		
	2	長°	常	場	嚐	纏	腸	饞
			償	蟬	嘗	禪	徜	
	3	產	廠	鏟	敞	諂		
	4	唱	暢	悵	倡°	鬯	闡	讖°
	5	—						
11. chao	1	招	昭	朝°				
	2	—						
	3	找	爪	沼				
	4	照	兆	罩	召	詔	趙	肇
	5	—						
12. ch'ao	1	抄	超					
	2	朝°	潮	巢				
	3	吵	炒					
	4	鈔						
	5	—						

13. chê
1 遮
2 —
3 者
4 這 炙°
5 —

14. ch'ê
1 車
2 —
3 扯
4 —
5 —

15. chên
chêng
1 眞 針 斟 珍 嗔 征 臻
禎 徵 袗° 鍼 砧 怔
診° 正° 懲° 箴 貞 楨
蒸
2 —
3 枕 整 診° 朕° 袗°
4 正° 陣 鎭 證 震 政 賑
朕° 症 振 鄭 証
5 —

16. ch'ên
ch'êng
1 稱° 蟶
2 成 程 承 陳 乘° 誠 沈°
塵 懲° 丞 呈 晨 辰
忱 臣 澄 程 城 沉°
3 逞
4 秤 趁 稱° 乘°
5 —

17. chi

1 雞 機 饑 譏 磯 嘰 基
稽 羈 綦 箕 姬 幾°
羇 肌 飢 畿 笄

2 —

3 己 紀 机 几 幾° 戟

4 記 計 既 季 寄 忌 妓
技 暨° 冀 繼 彐

5 吉 級 急 極 激 暨° 檄
亟 及 給° 擊 劇 棘
𨀣

18. ch'i

1 欺 期° 觭 溪°

2 奇 其 旗 旂 岐 歧 祈
祺 耆 圻 示 祇 鬐
棋 棊 騎 期° 崎 麒

3 起 啟 覬 豈

4 氣 器 棄 契 气

5 訖 乞 迄 泣 憩

19. chia

1 家 傢 加 佳 袈 葭 咖
嘉

2 —

3 假 賈°

4 價 駕 架 嫁 稼

5 夾 頰 甲 眨 挾

20. ch'ia

1 —

2 —

3 卡

4 —

5 恰 恪 洽 掐

21. chiai
1 皆 街 階 稭
2 —
3 解°
4 解° 戒 界 介 芥 眉 价
誡 疥 械
5 —

22. ch'iai
1 —
2 —
3 楷°
4 —
5 —

23. chiang
1 江 繮 姜 薑 韁 僵 礓
疆
2 —
3 講
4 降° 糨 絳
5 —

24. ch'iang
1 腔
2 強°
3 強°
4 糨
5 —

25. chiao
1 交 郊 跤 嬌 膠 澆 鮫 敎° 驕
2 —
3 繳 狡 餃 校° 矯 絞 皎
4 叫 徼 轎 校° 較 攪 敎° 嚼 覺°
5 —

26. ch'iao
1 敲° 蹺
2 橋 翹 喬 僑
3 巧
4 竅
5 —

27. chieh
1 —
2 —
3 —
4 —
5 結 竭 詰 刦 潔 揭 桀 刧 拮 頡 傑 杰 碣 孑 絜

28. ch'ieh
1 —
2 —
3 —
4 —
5 歉 怯

29. chien

1 奸 肩 艱 監° 堅 兼 間°
菅 姦

2 —

3 減 儉 簡 揀 碱 檢 繭
諫 撿° 澗

4 見° 件 建 艦 健 鑒 劍
間° 監° 劒

5 —

30. ch'ien

1 謙 牽 縴 鉛 愆 搴 褰
騫 撁

2 虔 鉗 黔 鈐 乾

3 遣 檻°

4 欠

5 —

31. chih

1 知° 芝 之 枝 蜘 支 脂
搘 吱 卮

2 —

3 紙 指 只 止 祗 胑 址
旨 祉 咫 豸 趾 芷
沚

4 志 治° 致 制 至 智 郅
夂 黹 知° 緻 稚 誌

5 直 値 隻 姪 置 職 執
織 秩 窒 擲 質 植
幟 熾 隲 炙° 識° 贄
蟄 摯 陟

32. ch'ih

1 癡 嗤 笞 蚩
2 遲 匙 持 池 治° 馳
3 齒 恥 侈
4 翅 滯
5 喫 尺 赤 斥 飭 彳 吃

33. chin
ching

1 斤 今 金 京 經 驚 觔
筋 襟 矜 荊 巾 禁°
2 —
3 景 緊 謹 僅 瑾 頸 警
錦 儆 覲
4 禁° 近 敬 勁 竟 鏡 兢
境 徑 逕 噤 競
5 —

34. ch'in
ch'ing

1 輕 欽 傾 卿 矜
2 勤 禽 擒 琴 芹 懃 檠
擎
3 頃 綮
4 慶 罄 磬
5 —

35. chio

1 —
2 —
3 —
4 —
5 覺° 脚 角°

36. ch'io
1 —
2 —
3 —
4 —
5 却 碏

37. chiu
1 鳩 柩 轇 糾
2 —
3 久 韭 九 玖
4 舊 究 咎 救 舅 桕 疚 臼
5 —

38. ch'iu
1 邱
2 求 裘 球 毬 仇°
3 —
4 —
5 —

39. chiung
1 —
2 —
3 窘 憬 迥° 烱
4 —
5 —

40. ch'iung
1 —
2 窮 瓊 煢 夐
3 —
4 —
5 —

41. cho	1	—						
	2	—						
	3	—						
	4	—						
	5	桌	綽	酌	著°	鐲	着	捉°
			濁	琢	屬°	焯	啄	
42. ch'o	1	—						
	2	—						
	3	—						
	4	—						
	5	擢	戳					
43. chou	1	周	州	洲	舟	週		
	2	—						
	3	肘	帚	箒	扭			
	4	晝	咒	紂	宙			
	5	—						
44. ch'ou	1	抽	瘳					
	2	讎	酬	稠	躊	綢	籌	仇°
			儔	惆	酧			
	3	醜						
	4	臭°						
	5	—						
45. chu	1	猪	諸	珠	蛛	朱	儲	硃
			株	豬	誅			
	2	—						
	3	主	煮	丶	拄			
	4	住	註	柱	鑄	炷	注	駐
			苎	蛀	矗	著		
	5	竹	囑	軸	屬°	祝	粥	築
			逐					

No.	Syllable	Tone	Characters
46.	ch'u	1	樞
		2	廚 除 躇 殊 殳 辵 滁
		3	暑 黍 鼠 處°
		4	處°
		5	出 畜° 黜
47.	chuai	1	—
		2	—
		3	—
		4	拽°
		5	拙 綴 醊 掇
48.	ch'uai	1	—
		2	膗
		3	揣
		4	吹°
		5	絀
49.	chuan chuang	1	專 裝 莊 粧 椿 磚 妝 庄 甎
		2	—
		3	轉 囀
		4	賺 傳° 撞° 壯 狀 篆 饌 撰
		5	—
50.	ch'uan ch'uang	1	穿 瘡 川 巛 窗 牕 窻
		2	船 牀 傳° 床 椽
		3	闖 搶° 舛 喘
		4	串 創 戧
		5	—

51. chui
1 追 錐 隹
2 —
3 —
4 贅 墜 隊°
5 —

52. ch'ui
1 吹°
2 鎚 垂 錘
3 箠
4 —
5 —

53. chun
1 諄 肫
2 —
3 准 準
4 —
5 —

54. ch'un
1 春 椿
2 —
3 蠢
4 —
5 —

55. chung
1 中° 鐘 忠 衷 終 鍾 盅
2 —
3 腫 種° 踵 冢
4 重° 種° 衆 仲 中° 衷
5 —

56. ch'ung	1	充　冲　衝
	2	蟲　虫　重°
	3	寵
	4	銃
	5	—
57. chü	1	居　拘　車°　俱　駒
	2	—
	3	舉　詎°　矩　女°
	4	句　據　具　詎°　遽　鉅　鋸 懼　踞　筥　拒
	5	局　桔　橘　菊　鞠　掬　跼
58. ch'ü	1	驅　區　軀　袪
	2	衢　渠
	3	—
	4	去
	5	曲　屈
59. chüeh	1	嗟°
	2	—
	3	—
	4	—
	5	厥　决°　噘　橛　蹶　譎　亅 掘　撅　倔　訣°　抉
60. ch'üeh	1	—
	2	瘸
	3	—
	4	—
	5	缺　闕

61. chüen
1 捐 鵑 涓
2 —
3 捲 卷°
4 倦 眷 卷° 絹
5 —

62. ch'üen
1 圈
2 權 拳 踡
3 犬
4 勸
5 —

63. chün
1 君 均 軍 鈞
2 —
3 迥° 冂
4 郡 菌
5 —

64. ch'ün
1 —
2 羣 裙
3 —
4 —
5 —

65. ên
êng
1 恩
2 —
3 —
4 硬°
5 —

No.	Syllable	Tone	Characters
66.	êrh	1	—
		2	兒 而
		3	耳 邇 爾
		4	二 貳
		5	—
67.	fa	1	—
		2	—
		3	—
		4	—
		5	髮 法 發 罰 乏 珐 伐
68.	fan fang	1	翻 繙 坊 方 帆 番 匚 芳
		2	房 凡 煩 妨 防 藩 樊 繁 蕃
		3	反 彷 訪 仿 返 倣
		4	飯 放 犯 泛 範 販 范
		5	—
69.	fei	1	非 飛 扉 妃 霏
		2	肥
		3	匪 菲
		4	費° 廢 肺 沸
		5	—
70.	fên fêng	1	分° 峯 封 豐 鋒 紛 蜂 風 氛 瘋 吩° 楓 芬
		2	逢° 墳 縫° 焚 馮
		3	粉
		4	分° 奉 縫° 俸 憤 鳳 忿 糞 奮
		5	—

71. fou

1 —
2 浮 不°
3 否° 缶
4 埠° 阜 阝 吠 覆°
5 —

72. fu

1 夫 敷 麩
2 扶 誣 孚 桴 符 芙
3 府 撫 斧 腐 俯 匍 甫
腑 哺 輔° 膚 脯 釜
4 婦 負 富 咐 付 傅 赴
賦 父 附 縛 副
5 佛 服 彿 福 腹 複 袱
幅 伏 匐 弗 覆° 拂
復

73. ha

1 哈°
2 —
3 哈°
4 —
5 —

74. hai

1 咳°
2 孩 骸
3 海 頦 駭
4 害
5 黑 嚇 覈 核 唬 赫

75. han hang
1 憨 翰° 酣
2 寒 行 含 涵 函 杭 韓
3 罕 喊
4 汗 旱 漢 頇 翰° 厂 憾
撼 瀚
5 —

76. hao
1 蒿
2 毫 豪 號° 濠 譹 諕
3 好°
4 號° 好° 浩 耗 皓 昊
5 —

77. hên hêng
1 哼
2 痕 恒 亘 衡
3 很
4 恨
5 —

78. ho
1 呵°
2 河 和° 何 荷° 禾
3 火° 夥° 伙
4 貨 賀 禍 荷° 郝 和°
5 合 活 喝 溘 曷 闔 盒
鶴 褐 壑

79. hou
1 —
2 侯 猴 喉
3 吼
4 後 厚 候 后
5 —

80. hsi
1 希 嘻 稀 禧 兮 嬉 熙 絺 溪° 羲
2 攜 奚
3 喜 匸
4 戲 係 繫
5 吸 翕 隙 汲

81. hsia
1 蝦
2 霞 遐 瑕
3 廈°
4 夏 下
5 瞎 匣 狹 轄 嗐 篋 柙

82. hsiai
1 —
2 鞋 鞋 諧 偕
3 蠏 邂
4 懈 解° 獬
5 —

83. hsiang
1 香 鄉
2 降°
3 響 享 餉 饗
4 向 巷 項 响 晌
5 —

84. hsiao
1 枵 徼 僥 鴞 磽 囂
2 爻 肴
3 曉
4 效 孝 効 校°
5 —

85. hsieh
1 —
2 —
3 —
4 —
5 協 歇 脅 穴 蠍

86. hsien
1 掀°
2 賢 嫌 閒 啣 銜 咸 鹹
慳 閑 㘅
3 險 顯
4 現 縣 獻 陷 限 餡 見°
峴
5 —

87. ~~hsin~~ hsing
1 興° 欣 昕 訢
2 行° 形 刑 型
3 —
4 杏 倖 幸 釁 興° 行°
5 —

88. hsio
1 —
2 —
3 —
4 —
5 學

89. hsiu
1 休 咻 庥
2 —
3 朽
4 臭° 糗
5 —

90. hsiung
1 兄 胸 凶 洶 兇 訩
2 雄 熊
3 —
4 —
5 —

91. hu
1 呼 乎° 虍
2 壺 鬍 胡 湖 楜 狐 餬
衚 煳
3 虎
4 戶 護 互 滬
5 忽 惑 獲 畫 斛 惚 烙

92. hua
1 花 囫 劐 穫
2 華
3 —
4 化 划 譁
5 或 畫 話 華°

93. huai
1 —
2 懷 淮
3 —
4 壞
5 或°

94. huan
huang
1 荒 慌 歡
2 黃 還° 皇 環 磺 遑 惶
煌 簧 篁
3 恍 謊 晃 緩 愰 幌 㨪
澣
4 換 喚 宦 患 瘓 幻
5 —

95 hui
1 灰 揮 徽 輝 恢 麾 渾° 隳
2 回 廻
3 悔 毀 燬 誨
4 會 晦 滙 彙 繪 惠 匯 賄 卉 虫 噦
5 —

96. hun
1 昏 葷 婚 惛
2 橫° 魂
3 渾°
4 混
5 —

97. hung
1 烘 轟
2 紅 [illegible] 虹 鴻 閎 宏 弘
3 哄 汞
4 閧 橫°
5 —

98. hsü
1 虛 噓 吁
2 —
3 許 煦
4 —
5 —

99. hsüeh
1 靴 鞾
2 —
3 —
4 —
5 血

100. hsüen
1 軒 掀○
2 懸 稵 玄 弦
3 —
4 炫 揎 衒 券 楦 眩
5 —

101. hsün
1 熏 勛 勳
2 —
3 —
4 蛘 訓
5 —

102. i
1 衣 依 醫 伊 矣
2 宜 胰 疑 儀 遺 姨 貽
移 頤 怡 懿 搋 栘
夷 沂
3 以 椅 倚 已 尾°
4 意 易 義 擬 異 議 藝
誼 肄 詣 臆 憶 蟻
肐 囈 億 翼
5 一 益 揖 譯 驛 抑 腋
挹 逸 邑 繹 翊 乙
弋 阝 溢 弈 掖 壹
射° 刈

103. jan
jang
1 —
2 然 瓤
3 染 嚷
4 讓 壤 攘
5 —

104. jao	1	—
	2	饒 撓
	3	繞 擾 遶°
	4	遶°
	5	—
105. jê	1	—
	2	—
	3	—
	4	—
	5	熱
106. jei	1	—
	2	—
	3	惹
	4	—
	5	—
107. jên jêng	1	—
	2	仍 扔 仁 人 儿 壬 任°
	3	忍 仭 刃
	4	任° 認 賃
	5	—
108. jih	1	—
	2	—
	3	—
	4	—
	5	日

109. jo
1 —
2 —
3 —
4 —
5 若 弱

110. jou
1 —
2 柔 内 揉
3 —
4 肉°
5 —

111. ju
1 —
2 如 儒 濡
3 乳 汝
4 —
5 入 辱 役 褥 欲 獄 育
肉° 浴 毓 鬱 慾

112. juan
1 —
2 —
3 軟 輭
4 —
5 —

113. jui
1 —
2 —
3 蕊 蘂
4 銳
5 —

114. jun
1 —
2 —
3 —
4 潤 閏
5 —

115. jung
1 —
2 絨 戎 榮
3 茸
4 —
5 —

116. ka
1 —
2 —
3 —
4 —
5 嘎

117. kai
1 該 賅
2 —
3 改
4 蓋
5 格 胳 隔 肐 疙 虼 槅
革 鬲

118. k'ai
1 開
2 —
3 慨 剴 楷ʾ
4 槪 嘅
5 刻 客 克 咳°

119\. kan kang

1 鋼 乾 桿° 杆 剛 缸 綱
干 竿° 肝 堈 崗 甘

2 —

3 趕 桿° 敢 感 竿° 橄 港
赶

4 幹 桿° 槓

5 —

120\. k'an k'ang

1 看° 堪 康 刋 糠

2 夯 扛

3 斫 砍 坎 檻° 凵 慷

4 炕 看° 勘 抗 亢

5 —

121\. kao

1 高 膏 槁 糕 篙

2 —

3 稿 槀 鎬

4 告 誥

5 —

122\. k'ao

1 尻 敲°

2 —

3 考 烤 栲 拷

4 靠 銬

5 —

123\. kên kêng

1 根 更° 跟 耕 庚 畊 羹

2 —

3 埂 耿 綆 骾

4 更° 艮

5 —

124. k'ên k'êng
1 坑 鏗
2 —
3 肯 懇
4 掯
5 —

125. ki
1 —
2 —
3 給°
4 —
5 —

126. ko
1 哥 鍋 歌 戈 過°
2 —
3 果 裹 菓
4 過° 箇 個
5 葛 擱 各 閣 噶 角° 轕
割 鴿 胳 咯

127. k'o
1 科 顆 棵 柯
2 —
3 可
4 課 騍
5 渴 磕 殼 瞌

128. kou
1 溝 勾 鈎
2 —
3 狗
4 彀 搆 購 媾 夠 垢 覯
5 —

129. k'ou
1 —
2 —
3 口
4 叩 扣 寇 釦
5 —

130. ku
1 姑 沽 孤 咕 箍 辜°
2 —
3 古 股 估 牯 賈° 臌 鼓 蠱
4 故 雇 辜° 顧 固
5 骨 轂 穀 谷

131. k'u
1 枯
2 —
3 苦
4 袴 褲 庫
5 哭 窟 酷

132. kua
1 瓜
2 —
3 寡
4 卦 褂 掛 罣 挂
5 刮 颳 括

133. k'ua
1 誇
2 —
3 侉 踝 骻
4 跨
5 —

134. kuai
1 乖
2 —
3 拐
4 怪
5 國 郭 口 椁

135. k'uai
1 —
2 —
3 蒯
4 快 塊 儈
5 濶 擴 廓

136. kuan / kuang
1 官 光 觀° 關 冠° 棺 鰥
2 —
3 廣 管 舘 館
4 慣 罐 灌 貫 冠° 礶 摜 逛° 觀° 鸛
5 —

137. k'uan / k'uang
1 寬 劻 誆° 筐
2 狂
3 欵 逛°
4 況 誆° 曠 鑛 礦
5 —

138. kui
1 規 歸 龜 閨 圭
2 —
3 鬼 詭 軌 宄 晷
4 貴 櫃 跪 桂 瑰
5 —

139. k'ui
1 虧 魁 窺 罣 盔
2 葵 奎 睽
3 傀
4 愧 聵 憒 饋
5 —

140. kun
1 —
2 —
3 滾 丨
4 棍
5 —

141. k'un
1 坤 昆
2 —
3 捆 綑 悃
4 困
5 —

142. kung
1 工 宮 公 功 恭 供 肱
躬 廾 弓 蚣 龔 攻
2 —
3 拱 珙
4 貢 共 供
5 —

143. k'ung
1 空°
2 —
3 恐 孔
4 空° 控
5 —

144. la
1 拉
2 —
3 —
4 —
5 蠟 喇 臘 腊 辣 爉

na
1 —
2 拿
3 那°
4 那°
5 納

145. lai
1 —
2 來 徠
3 —
4 賴 籟 瀨 癩
5 勒 泐

nai
1 —
2 —
3 奶 乃 迺
4 耐 奈
5 —

146. lan lang
1 —
2 狼 藍 郞 攔 欄 籃 榔
蘫 [illegible] 躴 婪 哴 瀾
闌 蘭
3 朗 懶 攬 覽 欖
4 爛 浪 濫 纜
5 —

nan
nang

1 —
2 男 南 難° 喃 囊 囊
3 —
4 難°
5 —

147. lao

1 撈°
2 勞 撈° 癆 牢
3 老 潦°
4 澇
5 —

nao

1 —
2 鐃
3 腦 惱
4 鬧
5 —

148. lêng

1 —
2 稜 棱 楞°
3 冷
4 倰 楞°
5 —

nêng

1 —
2 能
3 —
4 —
5 —

149. li
1 —
2 離 璃 籬 狸 梨 漓 犁
黎 鸝 貍
3 理 李 禮 里 裏
4 利 俐 隸 吏 歷 麗 例
勵 鬲 唳 涖° 蒞° 厲
荔 礪
5 力 立 粒 瀝 蒞° 涖° 栗
笠 溧 靂

ni
1 呢
2 泥 尼
3 你 您
4 膩
5 匿 逆 溺

150. liang
1 —
2 涼 梁 量° 良 樑 粱 糧
粮
3 兩 仰 倆 輛
4 諒 亮 量° 晾
5 —

niang
1 —
2 娘
3 —
4 釀 曩 攘
5 —

151. liao
1 —
2 聊 燎° 撩 潦° 僚 寮 寥 鐐
3 了
4 料 燎°
5 —

niao
1 嬝
2 —
3 鳥
4 尿°
5 —

152. lieh
1 —
2 —
3 —
4 —
5 列 裂 鬣 劣 咧 烈

nieh
1 —
2 —
3 —
4 —
5 揑 捻° 孽 臬 讞° 聶 躡 疒 涅

153. lien
1 —
2 連 憐 簾 聯 帘 蓮 奩 廉 縺 漣
3 臉 捻°
4 練 戀 斂 鍊 煉 歛
5 —

nien
1 拈 捻°
2 年
3 撵 輦
4 念
5 —

154\. lin / ling
1 拎
2 林 臨 靈 翎 伶 棱 淋
陵 擡 麟 齡 遴 聆
零 鄰 軨 淩 玲 鈴
3 領 嶺 凜 廩 檁
4 另 令 吝
5 —

nin / ning
1 —
2 甯 凝
3 —
4 佞
5 —

155\. liu
1 —
2 留 流 琉 榴 劉 遛
3 柳
4 溜 [illegible]
5 —

niu
1 —
2 牛
3 鈕 扭 妞
4 拗°
5 —

156. lo
1 囉
2 騾 羅 鑼 螺 籮 儸 蘿
3 攞 裸 砢
4 —
5 略 駱 落 樂° 絡 櫟 洛
  烙

no
1 哪 嗟
2 挪
3 —
4 懦 糯
5 諾 瘧 虐

157. lou
1 —
2 樓 褸° 僂 髏
3 簍 摟
4 陋 漏
5 —

nou
1 —
2 —
3 —
4 槈
5 —

158. lu
1 —
2 爐 蘆 轤 盧
3 魯 鹵 櫓 滷 嚕
4 路 露 賂
5 陸 綠 轆 碌 六 祿 錄
  鹿 戮

nu 1 —
2 奴
3 努
4 怒
5 —

159. luan 1 —
2 欒 鸞 攣 鑾
3 卵
4 亂
5 —

nuan 1 —
2 —
3 暖 煖
4 —
5 —

160. lui 1 —
2 雷 擂
3 累 屢 磊 壘 纍 耒
4 類 淚
5 —

nui 1 —
2 —
3 餒
4 內
5 —

161. lun
1 —
2 輪 論° 掄 倫 淪 綸 圇
3 —
4 論°
5 —

nun
1 —
2 —
3 —
4 嫩
5 —

162. lung
1 —
2 龍 聾 窿 櫳 隆 嚨 籠°
礱
3 籠° 攏 隴
4 弄
5 —

nung
1 —
2 膿 濃 農 儂 噥 瓏
3 —
4 弄
5 —

163. lü
1 —
2 驢 閭 廬
3 旅 呂 縷 履 膂 褸°
4 慮
5 律 聿 鷸

nü
1 —
2 —
3 女°
4 —
5 —

164. ma
1 媽 嗎
2 麻 蔴 蟆
3 馬 碼 螞 瑪
4 罵
5 抹

165. mai
1 —
2 埋
3 買
4 賣 邁
5 霾 脈 麥 嘜 默 貊 眽

166. man mang
1 —
2 忙 饅 顢 瞞 茫 盲 蠻
3 滿 莽 蟒
4 慢 漫 幔
5 —

167. mao
1 —
2 毛 茅 猫 錨 貓
3 卯
4 帽 貌 冒
5 —

168. mei
1 —
2 煤 眉 梅 玫 枚 莓
3 美 每
4 昧 妹 袂 寐 媚
5 —

169. mên
mêng
1 捫
2 門 蒙 朦 濛 懞 們
3 猛
4 夢 悶 孟
5 —

170. mi
1 —
2 迷 靡 彌 眯
3 米 弭 咩
4 —
5 密 覔 蜜 覓 冖 糸 秘

171. miao
1 —
2 苗 矛 描
3 藐 渺
4 廟 妙 庙
5 —

172. mieh
1 —
2 —
3 乜
4 —
5 滅 蔑 篾

173. mien

1 —
2 綿 棉 宀 眠
3 勉 免 娩 冕
4 面 麪 麵 愐
5 —

174. min
ming

1 —
2 民 明 名 鳴 銘 盟
3 閔 敏 閩 茗 皿 黽 瞑
抿° 憫
4 命
5 —

175. miu

1 —
2 —
3 —
4 謬
5 —

176. mo

1 摩° 摸° 麽
2 磨 摩° 糢 模 蘑 餑 魔
3 —
4 墓 幕 慕 募 暮
5 末 莫 沫 摸° 秣

177. mou

1 —
2 謀 眸
3 某
4 茂 貿
5 —

178. mu
1 —
2 —
3 母 拇 畝 牡
4 —
5 木 睦 目 沒 沐 牧

179. o
1 窩 屙 啊 阿°
2 訛 鵝 蛾 哦
3 我
4 餓 臥
5 惡° 遏 歹° 鄂

180. ou
1 鷗 歐 毆 摳
2 —
3 偶 藕
4 嘔 漚
5 —

181. pa
1 疤 巴 琶
2 —
3 把
4 罷 吧 靶 壩 霸 耙
5 八 拔 跋 叭 捌

182. p'a
1 —
2 扒 爬 掱 趴
3 —
4 怕
5 —

183. pai

1 —
2 —
3 擺
4 拜 敗 憊
5 白 北 伯 帛 百 柏

184. p'ai

1 —
2 牌 排
3 —
4 派
5 拍 泊 廹

185. pan pang

1 班 幫 搬 般 邦 梆° 扳
  帮 斑
2 —
3 板 榜 綁 梆° 膀° 版 髈
4 伴 半 辦 嗙 扮 謗 瓣
5 —

186. p'an p'ang

1 攀 拚°
2 盤 膀° 旁 磅 傍 牻
3 —
4 判 盼 絆 胖 叛 泮 襻
5 —

187. pao

1 包 麃° 胞 褒 勹 苞
2 —
3 保 飽 寶
4 抱 暴 報 豹 鮑
5 —

188. p'ao
1 拋 泡°
2 袍 庖 麅°
3 跑
4 炮 泡° 礮 爆
5 —

189. pei
1 悲 盃 卑 俾 碑 杯
2 —
3 彼
4 背 臂 輩 被 倍 棓 備
貝 悖 狽 鞞
5 —

190. p'ei
1 坯
2 賠 陪 培
3 —
4 佩 配 沛 珮
5 —

191. pên
pêng
1 奔 繃 崩 綳 賁
2 —
3 本
4 笨
5 —

192. p'ên
p'êng
1 噴 吩° 烹 砰 弸 噌
2 棚 盆 朋 蓬 膨 篷 彭
逢°
3 捧
4 碰
5 —

193. pi
1 —
2 —
3 比 鄙 庇° 畀 匕 陛
4 避 備 敝 閉 弊 蔽
5 筆 必 鼻 壁 碧 嗶 畢
弼 逼 璧 費°

194. p'i
1 批 披
2 皮 脾 疲 琵 裨 媲
3 庇° 痞 丕 否°
4 屁
5 譬 僻 霹 疋 闢 擗 劈
匹

195. piao
1 標 膘 彪 猋 鑣
2 —
3 婊 表 裱
4 —
5 —

196. p'iao
1 漂 飄
2 瓢 嫖
3 —
4 票 鰾
5 —

197. pieh
1 —
2 —
3 —
4 —
5 別

198. p'ieh
1 —
2 —
3 —
4 —
5 撇 丿

199. pien
1 邊 鞭 編
2 —
3 匾 扁 砭
4 辮 便° 辯 遍 辨 弁 變 釆 諞
5 —

200. p'ien
1 偏 篇 翩 㓲
2 便°
3 —
4 騙 片 徧
5 —

201. pin ping
1 兵 賓 殯 梹 氷 彬 冫 冰
2 —
3 稟 秉 柄 餅
4 並 病 鬢 迸 併
5 —

202. p'in p'ing
1 拚°
2 憑 瓶 平 貧 評 頻 蘋
3 品
4 聘
5 —

203. po

1 波 玻
2 —
3 播
4 簸
5 薄 脖 駁 博 箔 剝 撥°
癶 鉢 膊 缽 雹 掰
鈸

204. p'o

1 坡
2 婆
3 頗 剖°
4 破
5 撥° 潑

205. p'ou

1 —
2 —
3 剖°
4 —
5 —

206. pu

1 —
2 —
3 補 捕 甫 哺
4 布 部 簿 步 佈 埠°
5 不°

207. p'u

1 鋪 噗°
2 蒲 葡 菩
3 溥 普 浦 輔° 圃
4 舖
5 撲 樸 卜 攴 噗° 僕

208. sa
1 —
2 斜°
3 洒 灑
4 —
5 薩 撒

209. sai
1 顋 㩙 揌
2 —
3 —
4 賽 塞° 刹 寨
5 色 嗇 塞° 瑟 澁

210. san sang
1 三 桑 喪° 叁
2 —
3 傘 嗓 搡 散°
4 散° 喪°
5 —

211. sao
1 騷 搔
2 —
3 掃 嫂
4 速°
5 —

212. sên sêng
1 森 牲 參° 生 甥 笙 鬙
2 —
3 省°
4 —
5 —

213 sha
1 沙 紗 杪 裟 砂
2 —
3 廈° 耍 傻 霎
4 —
5 殺 刷 煞

214. shai
1 篩 奢
2 —
3 —
4 晒 曬
5 舌 涉

215. shan shang
1 山 衫 商 傷 杉 舢 刪 彡
2 裳
3 賞 陝 閃 赸 訕
4 上 尙 善 扇 擅 繕 煽 騸 鱔 膳
5 —

216. shao
1 燒 稍 艄 梢 少°
2 韶
3 少°
4 哨 紹 少°
5 —

217. shê
1 賒
2 蛇
3 捨
4 射° 舍 赦 麝
5 設 攝 涉

218. shên shêng
1 身 聲 深 申 伸 陞 升
紳 勝°
2 神 繩
3 審 矧 沈°
4 聖 盛 剩 賸 甚 勝° 腎
愼
5 —

219. shih
1 施 詩 尸 屍
2 時
3 使 始 史 駛 矢° 豕 屎
嗜
4 是 示 世 式 勢 試 侍
誓 市 氏 逝 諡 恃
跇
5 實 石 拾 失 濕 溼 識°
食° 釋 適 矢° 飾 室
十 什 螫 射°

220. shou
1 收
2 —
3 首 守 手 扌
4 受 壽 獸 授 售
5 —

221. shu
1 書 舒 輸
2 —
3 —
4 樹 豎 竪 署 恕 庶
5 叔 熟 束 屬 術 贖 孰
述 畜° 蓄

222. shuai
1 衰° 夊
2 —
3 摔°
4 帥°
5 —

223. shuan shuang
1 雙 拴 霜 孀
2 —
3 爽
4 涮
5 —

224. shui
1 —
2 誰
3 水 氵
4 瑞 睡 稅
5 —

225. shun
1 —
2 純 脣 唇 淳
3 瞬
4 順
5 —

226. shuo
1 —
2 —
3 —
4 —
5 說° 勺

227. si
1 西
2 —
3 洗 徙 屣 璽
4 細
5 息 蓆 惜 習 晰 席 媳
錫 襲 悉 夕 昔 綌
裼

228. siang
1 襄 箱 相° 廂 鑲
2 —
3 想
4 像 相° 象
5 —

229. siao
1 消 蕭 簫 銷 硝 宵 霄
逍 捎 翛
2 —
3 小
4 笑 肖 鞘 嘯
5 —

230. sieh
1 些
2 邪 斜°
3 寫
4 瀉 謝 羨 卸 榭
5 燮 洩 躞

231. sien
1 先 仙
2 涎
3 —
4 線 綫
5 —

232. sin sing
1 心 新 星 薪 辛 沁° 忄
腥 猩 莘
2 —
3 醒 省° 沁°
4 信 姓 性
5 —

233. siu
1 修 羞 鎀 脩
2 —
3 —
4 袖 秀 鏽 銹 繡 宿°
5 —

234. so
1 唆 梳 蓑
2 —
3 鎖 所 瑣
4 —
5 率 索 溯 帥° 側 鋉

235. sou
1 搜 颼
2 —
3 叟 擻
4 瘦 嗽
5 —

236. ssŭ
1 絲 私 司 伺° 師 思° 厶
撕 斯
2 —
3 死
4 事 似 伺° 寺 士 厠 視
俟 祀 肆 仕 四 已
泗 思° 食°
5 —

237. su
1 蘇 蔬 疏 酥 穌 甦
2 —
3 數°
4 素 訴 塑 數° 漱 溯 愬
5 速° 俗 肅 續 粟 宿°

238. suan
1 酸
2 —
3 —
4 算 蒜
5 —

239 sui
1 雖 綏 尿°
2 隨° 隋
3 髓
4 碎 歲 啐 遂 祟
5 —

240. sun
1 孫 搎
2 —
3 笋 損 筍
4 —
5 —

241. sung
1 松 鬆 嵩 淞
2 —
3 竦 悚
4 送 宋
5 —

242. sü
1 須 鬚 需 胥 糈
2 —
3 —
4 絮 緒 叙 婿 壻 序
5 卹 戌 恤 洫

243. süeh
1 —
2 —
3 —
4 —
5 雪 屑 薛

244. süen
1 宣 鮮° 喧 暄
2 旋 颴 鏇 漩° 還°
3 選° 鮮° 癬 蘚
4 選° 漩° 遜°
5 —

245. sün
1 —
2 循 巡 旬 詢 徇 洵
3 —
4 殉 遜° 訊 汛 迅
5 —

246. ta
1 —
2 —
3 打
4 大
5 答 搭 達 瘩

247. t'a
1 他°
2 —
3 —
4 —
5 塔 塌 蹋 榻 踏 踏

248. tai
1 獃 呆
2 —
3 歹°
4 帶 戴 袋 待 岱 怠 代
隶 迨
5 德 得

249. t'ai
1 胎
2 台 臺 擡 抬
3 紿
4 太 泰
5 特 忒 忑 汰

250. tan
tang
1 單 耽 擔° 湛 丹 當° 璫
躭 簞 鐺
2 —
3 膽 黨 擋 胆 檔 欓
4 當° 石 淡 擔° 但 旦 蕩
彈° 憚 誕 蛋
5 —

251. t'an t'ang

1 貪 湯 探° 攤 灘 酖 癱 坍

2 談 糖 堂 搪 棠 唐 彈° 曇 壇 檀 痰 譚 潭 塘

3 淌 毯 倘 儻 黨 坦 帑 噉 啖 袒 躺 忐

4 歎 嘆 探° 盪 燙 炭 逿 撢

5 —

252. tao

1 刀 忉

2 —

3 倒 禱 島 擣

4 到 導 道 稻 盜 蹈 悼

5 —

253. t'ao

1 叨 韜 滔 掏 搯

2 逃 桃 陶 淘 萄 濤 燾 啕

3 討

4 套

5 —

254. têng

1 燈 登

2 —

3 等 戥

4 鐙 瞪 磴 蹬 鄧

5 —

255. t'êng
1 —
2 疼 騰 籐 謄 藤
3 —
4 櫈 凳
5 —

256. ti
1 低
2 —
3 底 抵
4 地 弟 遞 帝 第 嚏
5 敵 笛 的 廸 滌 滴 翟°
嫡 覿 荻 狄

257. t'i
1 梯
2 提 隄 題 蹄 堤 啼
3 體
4 剃 替 屉 屜 涕 悌 薙
5 踢 剔

258. tiao
1 刁 雕 凋 貂 彫
2 —
3 —
4 弔 吊 掉 調° 釣
5 —

259. t'iao
1 挑° 佻 跳°
2 條 笤 調° 迢
3 挑°
4 跳° 眺 篠
5 —

260. tieh
1 爹
2 —
3 —
4 —
5 跌 碟 疊 迭 牒 蹀 咥

261. t'ieh
1 —
2 —
3 —
4 —
5 貼 鐵 帖 鞊 蝶

262. tien
1 顛 癲 巔
2 —
3 點 典
4 店 墊 惦 玷 靛 電 奠
綻° 殿 佃
5 —

263. t'ien
1 天 添
2 田 塡 闐 甜 鈿
3 舔 腆 忝 㥏
4 掭
5 —

264. ting
1 釘 丁 叮
2 —
3 頂 鼎
4 訂 定 錠 淀
5 —

265. t'ing
1 聽° 廳
2 停 廷 亭 霆 庭 蜓
3 挺 艇
4 聽°
5 —

266. tiu
1 丢
2 —
3 —
4 —
5 —

267. to
1 多
2 —
3 躲 朶
4 舵 惰 柁 墮
5 奪 度° 鐸 踱

268. t'o
1 拖 他°
2 駝 陀 馱
3 妥
4 唾
5 脫 託 托

269. tou
1 兜
2 —
3 斗 抖 陡
4 豆 鬭 荳 竇 鬥 讀°
5 —

270. t'ou
1 偸
2 頭 投 丄
3 —
4 透
5 —

271. tsa
1 —
2 偺 喒 偺° 咱°
3 —
4 —
5 雜 咂 砸 拶° 襍 唼 咱°

272. ts'a
1 —
2 —
3 —
4 —
5 擦

273. tsai
1 栽 災 哉
2 —
3 宰 載
4 在 再
5 則 摘 責 宅 擇 翟° 仄
窄 賊°

274. ts'ai
1 猜
2 才 裁 纔 材 財
3 彩 採 采
4 菜 縩 蔡
5 拆 册 策 惻 側

275. tsan
tsang
1 贓 賍 臢 髒 簪
2 偺°
3 —
4 贊 葬 讚 臟 塟
5 —

276. ts'an
ts'ang
1 參° 倉 餐 艙 蒼 摻 叅
2 藏 殘 傖 讒 蠶
3 慘 磣
4 燦
5 —

277. tsao
1 遭 糟 蹧
2 —
3 早 澡 棗 藻
4 造° 皂 竈 燥 蚤 躁
5 —

278. ts'ao
1 操°
2 漕 槽 曹 艚 彰
3 草 艸 騲
4 糙 造° 操°
5 —

279. tsên
tsêng
1 增 爭 睜 曾°
2 怎
3 —
4 贈 掙 憎
5 —

280. ts'ên ts'êng
1 撐
2 層 曾°
3 —
4 蹭
5 —

281. tsi
1 躋 賫
2 —
3 擠
4 祭 濟 劑 際
5 卽 脊 嫉 積 藉° 跡 迹 蹟 集 疾 籍 瘠 戢 輯 唧 刺°

282. ts'i
1 妻 棲 淒
2 齊 臍
3 —
4 砌 沏° [illegible]
5 七 漆 戚 緝 葺 桼

283. tsiang
1 將° 漿
2 —
3 槳 奬 蔣
4 匠 醬 將°
5 —

284. ts'iang
1 鏘 槍 戕° 羌
2 牆 牂 詳 戕° 爿 庠 墻
3 搶
4 嗆 戕°
5 —

285. tsiao
1 礁 焦 椒 蕉
2 —
3 剿 勦
4 醮
5 —

286. ts'iao
1 鍫
2 瞧 樵
3 —
4 俏 悄 橇 誚 峭
5 —

287. tsieh
1 —
2 —
3 姐
4 借
5 接 節 截 藉° 捷 卩 蜨

288. ts'ieh
1 —
2 —
3 且
4 倩°
5 切 竊 沏° 妾

289. tsien
1 箋 煎 尖 牋 湔 濺
2 —
3 剪
4 漸 賤 僭 箭 薦 餞 荐
踐
5 —

290. ts'ien

1 千 籤 簽 扦 遷
2 錢 前
3 淺
4 倩°
5 —

291. tsin
tsing

1 精 侵 津 晶 旌 駸 浸
睛 唚
2 —
3 儘 井 靖° 寢
4 進 浄 靜 盡 晉 藎 靖°
縉
5 —

292. ts'in
ts'ing

1 親° 清 青
2 情 晴 尋 秦
3 請
4 親°
5 —

293. tsiu

1 揪
2 —
3 酒
4 就
5 —

294. ts'iu

1 秋
2 囚 遒
3 —
4 —
5 —

295. tso
1 —
2 昨° 𪸩
3 左 佐
4 作 座 坐 做
5 鑿 嚼 爵

296. ts'o
1 搓 鹺 磋
2 昨°
3 —
4 錯 挫 措
5 撮 雀 鵲

297. tsou
1 鄒
2 —
3 走
4 奏 聰 皺 縐 驟
5 —

298. ts'ou
1 —
2 愁
3 —
4 湊 輳
5 —

299. tsu
1 租
2 —
3 祖 阻
4 助 祚
5 足 捉° 卒

300. ts'u
1 粗 初
2 鋤 雛
3 楚
4 醋
5 促 族

301. tsuan
1 鑽°
2 —
3 纂
4 攢 鑽°
5 —

302. ts'uan
1 [illegible]
2 攛 [illegible]
3 —
4 竄 爨
5 —

303. tsui
1 —
2 賊°
3 嘴
4 罪 最 醉
5 —

304. ts'ui
1 催 鎚 嵟 衰°
2 隨°
3 —
4 脆 萃 淬 翠
5 —

305. tsun
1 尊 遵 樽
2 —
3 撙
4 —
5 —

306. ts'un
1 村 邨
2 存
3 忖
4 寸 襯 讖°
5 —

307. tsung
1 宗 蹤 鬃 綜° 悰
2 —
3 總 綜°
4 縱 誦 訟 從°
5 —

308. ts'ung
1 葱 聰 匆
2 從° 崇
3 —
4 —
5 —

309. tsü
1 咀 疽 趄
2 —
3 —
4 聚
5 —

310. ts'ü

1 趨
2 徐
3 取 娶
4 趣
5 —

311. tsüeh

1 詮 筌 嗟°
2 —
3 —
4 —
5 絕 訣° 決°

312. tsüen

1 鐫
2 —
3 —
4 —
5 —

313. ts'üen

1 —
2 全 泉
3 —
4 —
5 —

314. tsün

1 —
2 —
3 —
4 竣 俊 駿
5 —

315. tu
1 都 嘟
2 —
3 肚 賭 堵 覩 睹
4 渡 妬 度° 杜 鍍
5 督 獨 毒 讀° 瀆 篤 匵

316. t'u
1 —
2 圖 塗 徒 屠 途 稌
3 土 吐°
4 吐° 兎
5 禿 突

317. tuan
1 端
2 —
3 短
4 斷 叚 緞
5 —

318. t'uan
1 —
2 團
3 —
4 —
5 —

319. tui
1 堆
2 —
3 —
4 兌 對 隊°
5 —

320. t'ui
1 推
2 頹 魋
3 腿 餒
4 退
5 —

321. tun
1 敦 噸 撴 惇 蹲 墩
2 —
3 躉
4 頓 燉 鈍 遯
5 —

322. t'un
1 吞
2 屯 豚
3 —
4 褪
5 —

323. tung
1 冬 東 咚
2 —
3 懂 董
4 動 洞 凍
5 —

324. t'ung
1 通
2 同 銅 衕 仝 童 筒
3 統 桶
4 痛 慟
5 —

		Tone	Characters
325.	tzŭ	1	資 滋 咨 貲 緇 齜 孜
		2	—
		3	子 紫 姊 仔 梓 滓
		4	自 字
		5	—
326.	tz'ŭ	1	疵 雌 差°
		2	磁 辭 詞 瓷 慈
		3	此 跐
		4	次 賜 刺° 莿 瘌
		5	—
327.	u	1	汚 烏
		2	無 吾 毋 蜈 吳 无 蕪 梧
		3	武 午 舞 鵡 伍 侮 五 仵
		4	惡° 霧 誤 悞 務 晤 悟
		5	屋 勿 物 握
328.	ung	1	翁
		2	—
		3	—
		4	甕
		5	—
329.	wa	1	挖 哇
		2	娃
		3	瓦
		4	凹 窪
		5	襪 韈

330. wai
1 歪
2 —
3 踒
4 外
5 —

331. wan wang
1 汪 灣 尣
2 王 忘 完 丸 頑 桓
3 晚 碗 枉 網 挽 皖 罔
往 网 腕
4 萬 玩 望 旺 妄 蔓
5 —

332. wei
1 威 煨
2 爲° 微 圍 桅 葦 闈 危
違 維 惟 韋 圩
3 委 尾° 諉 唯
4 位 餧 爲° 昧 偉 謂 慰
畏 衛 未 尉
5 —

333. wun
1 温 瘟
2 文 蚊 紋 聞
3 穩 抆 抿° 搵
4 問 慍 韞
5 —

334. ya
1 涯 呀 丫 鴉 耶
2 牙 衙 芽
3 雅 啞 瘂
4 訝 亞 襾
5 壓 鴨 押

335. yai
1 —
2 挨° 搓 揩 捱
3 靄
4 隘 礙° 碍
5 —

336. yang
1 央 殃 秧
2 羊 陽 洋 揚 楊
3 癢 養
4 恙 樣
5 —

337. yao
1 腰 吆 邀 妖 幺
2 遙 謠 搖 颻 徭 窰 堯
3 咬 舀 齩
4 要 耀 袎 靿 樂° 拗°
5 —

338. yeh
1 —
2 爺
3 野 也
4 —
5 業 葉 謁 頁 噎 拽°

339. yen
1 烟 焉 煙 淹 醃 胭 燕°
2 言 鹽 顏 嚴 沿 延 閻
筵 簷 檐
3 眼 掩 演 衍 广 諺°
4 夜 硯 厭 燕° 驗 宴 讞°
嚥 雁
5 —

340. yin ying
1 陰 隱 應° 因 鷹 膺 鸚 殷 罌 攖 櫻 姻 媧 嬰 音 英 鶯 慇
2 銀 迎 盈 塋 贏 蠅 營 霪 檠° 寅 淫 夤 瀛 吟
3 影 引 飲 隱 尹 廴 穎 癮
4 應° 蔭 印 映 硬°
5 —

341. yo
1 喲
2 —
3 —
4 —
5 約 藥 岳 籥° 躍 龠 鑰 葯 樂°

342. yu
1 憂 優 悠 幽 攸
2 油 猶 游 遊 尤 由 郵
3 有 友 酉
4 右 幼 宥 誘 又 莠 佑
5 —

343. yung
1 雍
2 容 鎔 融 傭 庸 樂°
3 永 勇 擁 冗 湧 踴
4 用
5 —

344. yü

1 迂 竽
2 魚 於 逾 餘 愚 娛 庾
虞 于 覦 予° 漁 愉
愈° 盂 臾 腴 榆 隅
俞 輿
3 雨 語 與 宇 羽 嶼 禹
圄
4 遇 預 豫 御 諭 寓 芋
譽 裕 馭 籲° 予° 喩
玉 禦 愈° 王 珏
5 —

345. yüeh

1 —
2 —
3 —
4 —
5 月 悅 越 粵 閱 曰 月
說° 鉞

346. yüen

1 寃 淵
2 元 原 緣 圓 轅 員 園
援 源 垣
3 遠
4 願 怨 院 愿
5 —

347. yün

1 —
2 雲 勻 云
3 允 孕
4 暈 運 熨 韻
5 —

"NANKING KUAN HUA."

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